Ancient Astronauts

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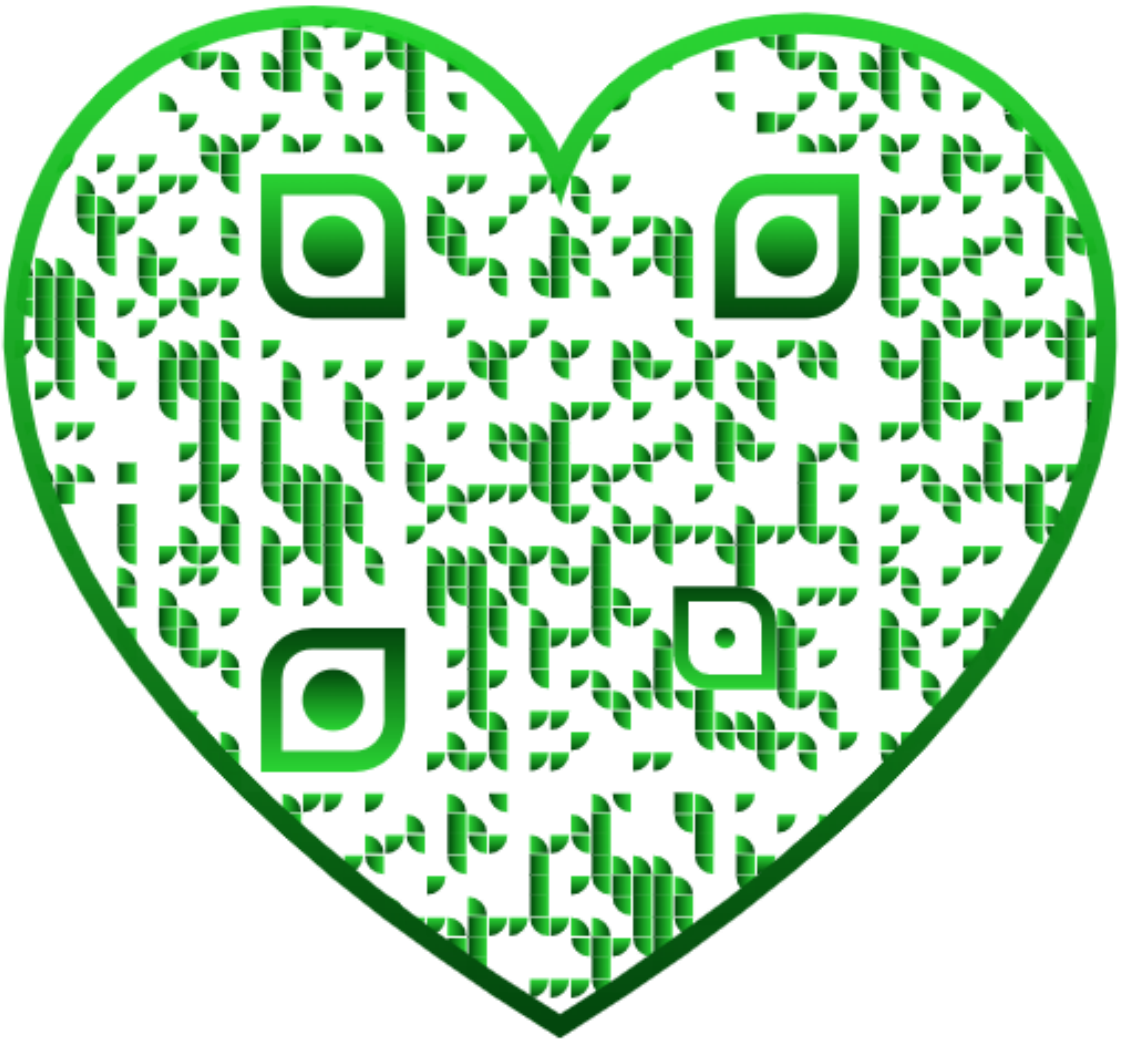

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Ancient astronauts

Ancient astronauts

Ancient paintings from Val Camonica, Italy are believed to depict forgotten deities; ancient astronaut proponents claim these pictures resemble modern day astronauts despite being painted ca. 10,000 BC.

Claims	Intelligent extraterrestrial life visited the Earth in ancient times and profoundly affected the development of human civilization.
Related scientific disciplines	Archaeology
Year proposed	1919
Original proponents	Charles Fort, Erich von Däniken
Subsequent proponents	Robert K. G. Temple, Zecharia Sitchin, Richard C. Hoagland, Burak Eldem
Pseudoscientific concepts	

Some writers have proposed that intelligent extraterrestrial beings have visited Earth in antiquity or prehistory and made contact with humans. Such visitors are called **ancient astronauts** or **ancient aliens**. Proponents suggest that this contact influenced the development of human cultures, technologies and religions. A common variant of the idea is that deities from most, if not all, religions are actually extraterrestrials, and their advanced technologies were wrongly understood by primitive men as evidence of their divine status.[1][2]

These proposals have been popularized, particularly in the latter half of the 20th century, by writers such as Erich von Däniken, Giorgio A. Tsoukalos, Zecharia Sitchin, Robert K. G. Temple, David Icke and Peter Kolosimo,[3] but the idea that ancient astronauts actually existed is not taken seriously by most academics, and has received little or no credible attention in peer reviewed studies.[4] Ancient astronauts have been widely used as a plot device in science fiction.

Overview

Proponents of ancient astronaut theories often maintain that humans are either descendants or creations of extraterrestrial beings who landed on Earth thousands of years ago. An associated idea is that much of human knowledge, religion, and culture came from extraterrestrial visitors in ancient times, in that ancient astronauts acted as a "mother culture". Ancient astronaut proponents also believe that travelers from outer space known as "astronauts" or "spacemen" built many of the structures on earth such as the pyramids in Egypt and the Moai stone heads of Easter Island or aided humans in building them.[5][6]

Proponents argue that the evidence for ancient astronauts comes from supposed gaps in historical and archaeological records, and they also maintain that absent or incomplete explanations of historical or archaeological data point to the existence of ancient astronauts. The evidence is said to include archaeological artifacts that they argue are anachronistic or beyond the presumed technical capabilities of the historical cultures with which they are associated (sometimes referred to as "Out-of-place artifacts"); and artwork and legends which are interpreted as depicting extraterrestrial contact or technologies.

Certain mainstream academics have responded that gaps in contemporary knowledge of the past need not demonstrate that such speculative ancient astronaut ideas are a necessary conclusion to draw.[7] Francis Crick, the co-discoverer of the double helix structure of DNA, however strongly believed in what he called panspermia, the concept that earth was 'seeded' with life, probably in the form of bluegreen algae, by intelligent extraterrestrial species, for the purpose of ensuring life's continuity. He believed that this could have been done on any number of planets of this class, possibly using unmanned shuttles. He talks at length about this theory in his book *Life Itself*.[8]

Thomas Gold, a professor of astronomy, suggested a "garbage theory" for the origin of life, proposing that life on earth might have spread from a pile of waste products accidentally dumped on Earth long ago by extraterrestrials.[9]

The television series Ancient Aliens on the History channel features the main proponents in the ancient astronaut theory, and includes interviews with Giorgio A. Tsoukalos, David Childress, Erich von Däniken, Steven Greer and Nick Pope.[10]

Notable writers and publications

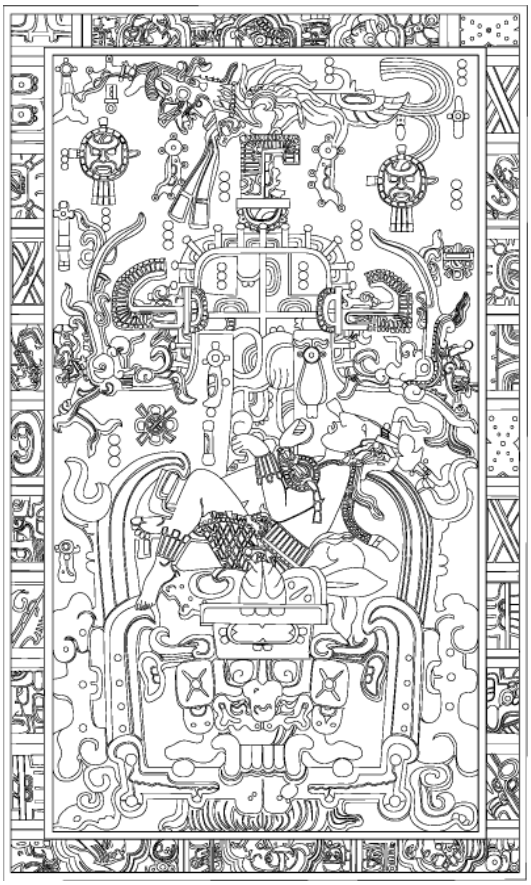
Paleocontact or "ancient astronaut" narratives first appear in early science fiction of the late 19th to early 20th century. The idea was proposed in earnest by Harold T. Wilkins (1954) and it received some consideration as a serious hypothesis during the 1960s, and has been mostly confined to the field of pseudoscience and pop culture since the 1970s. Ancient astronauts appear as a feature of UFO religions beginning with the Space opera in Scientology scripture (1967), followed by Raelism (1974).

Erich von Däniken

Erich von Däniken was a leading proponent of this theory in the late 1960s and early 1970s, gaining a large audience through the 1968 publication of his best-selling book *Chariots of the Gods?* and its sequels.

Certain artifacts and monumental constructions are claimed by von Däniken to have required a more sophisticated technological ability in their construction than that which was available to the ancient cultures who constructed them. Von Däniken maintains that these artifacts were constructed either directly by extraterrestrial visitors or by humans who learned the necessary knowledge from said visitors. These include Stonehenge, Pumapunku, the Moai of Easter Island, the Great Pyramid of Giza, and the ancient Baghdad electric batteries.

Von Däniken claims that ancient art and iconography throughout the world illustrates air and space vehicles, non-human but intelligent creatures, ancient astronauts, and artifacts of an anachronistically advanced technology. Von Däniken also claims that geographically separated historical cultures share artistic themes, which he argues imply a common origin. One such example is von Däniken's interpretation of the sarcophagus lid recovered from the tomb of the Classic-era Maya ruler of Palenque, Pacal the Great. Von Däniken claimed the design represented a seated astronaut, whereas the iconography and accompanying Maya text identifies it as a portrait of the ruler himself with the World Tree of Maya mythology.



Sarcophagus lid of *Pakal the great*, which according to Von Däniken represents an "ancient astronaut" ascending to the stars in his spaceship.

The origins of many religions are interpreted by von Däniken as reactions to encounters with an alien race. According to his view, humans considered the technology of the aliens to be supernatural and the aliens themselves to be gods. Von Däniken claims that the oral and written traditions of most religions contain references to alien visitors in the way of descriptions of stars and vehicular objects travelling through air and space. One such is Ezekiel's revelation in the Old Testament, which Däniken interprets as a detailed description of a landing spacecraft.

Von Däniken's theories became popularized in the U.S. after the NBC-TV documentary *In Search Of Ancient Astronauts* hosted by Rod Serling and the movie *Chariots of the Gods*.

Critics argue that von Däniken misrepresented data, that many of his claims were unfounded, and that none of his core claims have been validated.[11]

Zecharia Sitchin

An ancient Mesopotamian cylinder seal

Zecharia Sitchin's series *The Earth Chronicles*, beginning with *The 12th Planet*, revolves around Sitchin's interpretation of ancient Sumerian and Middle Eastern texts, megalithic sites, and artifacts from around the world. He theorizes the gods of old Mesopotamia were actually astronauts from the planet "Nibiru", which Sitchin claims the Sumerians believed to be a remote "12th planet" (counting the Sun, Moon, and Pluto as planets) associated with the god Marduk. According to Sitchin, Nibiru continues to orbit our sun on a 3,600-year elongated orbit. Sitchin also suggests that the asteroid belt between Mars and Jupiter is the shattered remains of the ancient planet "Tiamat", which he claims was destroyed in one of Niburu's orbits through the solar system. Modern astronomy has found no evidence to support Sitchin's claims.

Sitchin claimed there are Sumerian texts which tell the story that 50 Anunnaki, inhabitants of a planet named Nibiru, came to Earth approximately 400,000 years ago with the intent of mining raw materials, especially gold, for transport back to Nibiru. With their small numbers they soon tired of the task and set out to genetically engineer laborers to work the mines. After much trial and error they eventually created *homo sapiens sapiens*: the "Adapa" (model man) or Adam of later mythology. Sitchin contended the Anunnaki were active in human affairs until their culture was destroyed by global catastrophes caused by the abrupt end of the last ice age some 12,000 years ago. Seeing that humans survived and all they had built was destroyed, the Anunnaki left Earth after giving humans the opportunity and means to govern themselves. Modern archaeologists and experts in the ancient Sumerian culture and language reject every one of these claims insisting Sitchin had simply invented a non-existent Sumerian mythology, that the texts and tablets which Sitchin described do not actually exist, and that the texts of ancient Sumer, Akkad, and Ugarit do not contain any of these stories or even variations on them.[12][13] It has also been pointed out that many of Sitchin's translations of Sumerian and Mesopotamian words are not consistent with Mesopotamian cuneiform bilingual dictionaries, produced by ancient Akkadian scribes.[14] The Faculty of Oriental Studies at the University of Oxford has made available an online searchable database with English translations of the entire body of Sumerian literature for comparison.[15]

Robert Temple

Hieroglyphs at Abydos, Egypt that are said to depict aircraft

Robert K. G. Temple's 1976 book, *The Sirius Mystery* argues that the Dogon people of northwestern Mali preserved an account of extraterrestrial visitation from around 5,000 years ago. He quotes various lines of evidence, including supposed advanced astronomical knowledge inherited by the tribe, descriptions, and comparative belief systems with ancient civilizations such as ancient Egypt and Sumer. His work draws heavily on the studies of cultural anthropologists Marcel Griaule and Germaine Dieterlen.[16]

His conclusions have been criticized by scientists, who point out discrepancies within Temple's account, and suggested that the Dogon may have received some of their astronomical information recently, probably from

European sources, and may have misrepresented Dogon ethnography.[17][18][19]

Shklovski and Sagan

In their 1966 book *Intelligent Life in the Universe*[20] astrophysicists I.S. Shklovski and Carl Sagan devote a chapter[21] to arguments that scientists and historians should seriously consider the possibility that extraterrestrial contact occurred during recorded history. However, Shklovski and Sagan stressed that these ideas were speculative and unproven.

A Dogū figurine from Japan (dated 1000–400 BCE). Ancient astronaut theorists suggest that these may represent extraterrestrial visitors.

Shklovski and Sagan argued that sub-lightspeed interstellar travel by extraterrestrial life was a certainty when considering technologies that were established or feasible in the late '60s;[22] that repeated instances of extraterrestrial visitation to Earth were plausible;[23] and that pre-scientific narratives can offer a potentially reliable means of describing contact with outsiders.[24] Additionally, Shklovski and Sagan cited tales of Oannes, a fishlike being attributed with teaching agriculture, mathematics, and the arts to early Sumerians, as deserving closer scrutiny as a possible instance of paleocontact due to its consistency and detail.[25]

In his 1979 book *Broca's Brain*, Sagan[26] suggested that he and Shklovski might have inspired the wave of '70s ancient astronaut books, expressing disapproval of "von Däniken and other uncritical writers" who seemingly built on these ideas not as guarded speculations but as "valid evidence of extraterrestrial contact." Sagan argued that while many legends, artifacts, and purported out-of-place artifacts were cited in support of ancient astronaut theories, "very few require more than passing mention" and could be easily explained with more conventional theories. Sagan also reiterated his earlier conclusion that extraterrestrial visits to Earth were possible but unproven, and perhaps improbable.

UFO religions

Various new religious movements including theosophy, Nation of Islam, Scientology, The Urantia Book, Raëlism, and Heaven's Gate believe in ancient and present-day contact with extraterrestrial intelligence. Many of these faiths see both ancient scriptures and recent revelations as connected with the action of aliens from other planetary systems. Sociologists and psychologists have found that UFO religions have similarities which suggest that members of these groups consciously or subliminally associate enchantment with the memes of science fiction.[27]

Evidence cited by proponents

Ancient religious texts

Proponents cite ancient mythologies to support their viewpoints based on the idea that ancient creation myths of gods who descend from the heavens to Earth to create or instruct humanity are actually representations of alien visitors, whose superior technology accounts for their reception as gods. Proponents attempt to draw an analogy to occurrences in modern times when isolated cultures are exposed to Western technology, such as when, in the early 20th century, "cargo cults" were discovered in the South Pacific: cultures who believed various Western ships and their cargo to be sent from the gods as fulfillment of prophecies concerning their return.[28]

Ramayana

In Hindu mythology, the gods and their avatars travel from place to place in flying vehicles (variously called "flying chariots", "flying cars" or *Vimanas*). There are many mentions of these flying machines in the *Ramayana*, which dates to the 5th or 4th century BCE. Below are some examples:

Rama being welcomed back to Ayodhya in his "flying car"; some ancient astronauts theorists claim as evidence for flying vehicles in ancient antiquity

From Book 6, Canto CXXIII: The Magic Car:[29]

> Is not the wondrous chariot mine,
> Named Pushpak, wrought by hands divine.
> …
> This chariot, kept with utmost care,
> Will waft thee through the fields of air,
> And thou shalt light unwearied down
> In fair Ayodhyá's royal town.

From Book 6, Canto CXXIV: The Departure:[29]

> Swift through the air, as Ráma chose,
> The wondrous car from earth arose.
> And decked with swans and silver wings
> Bore through the clouds its freight of kings.

Erich von Däniken discusses the *Ramayana* and the *vimanas* in *Chariots of the Gods?* chapter 6, suggesting that they were "space vehicles". To support his theory, he also offers a quotation which he says is from an 1889 translation of the *Mahabharata* by C. Roy: "Bhima flew with his Vimana on an enormous ray which was as brilliant as the sun and made a noise like the thunder of a storm".[30]

See also *Vaimanika Shastra*, a text on Vimanas supposedly "channeled" in the early 20th century.[31]

Book of Genesis and *Book of Enoch*

The *Book of Genesis*, chapter 6 verses 1–4, states:

> When human beings began to increase in number on the earth and daughters were born to them, the sons of God saw that the daughters of humans were beautiful, and they married any of them they chose.
> ...
> The Nephilim were on the earth in those days—and also afterward—when the sons of God went to the daughters of humans and had children by them.
> — Genesis 6:1–4 (New International Version)

One interpretation is that the Nephilim are the children of the "sons of God" and "daughters of humans", although scholars are uncertain.[32] The King James Version replaces the term "Nephilim" with "giants".

The first part of the apocryphal *Book of Enoch* expands and interprets Genesis 6:1. It explains that the "sons of God" were a group of 200 "angels" called "Watchers". Against God's wishes, these Watchers descended to Earth to breed with humans. Their offspring are the Nephilim, "giants" who "consumed all the acquisitions of men". When humans could no longer sustain the Nephilim, they turned against humanity. The Watchers also instructed humans in

metallurgy and metalworking, cosmetics, sorcery, astrology, astronomy and meteorology. God then ordered the Watchers to be imprisoned in the ground. He created the Great Flood to rid Earth of the Nephilim and of the humans who had been given knowledge by the Watchers. However, to ensure humanity's survival, Noah is forewarned of the oncoming destruction. Because they disobeyed God, the book also describes the Watchers as "fallen angels".[33]

Some ancient astronaut theorists believe that this story is a historical account of extraterrestrials visiting Earth. In their interpretation, the "angels" are extraterrestrials and were called Watchers because their mission was to observe humanity. Some of the extraterrestrials disobeyed orders; they made contact with humans, cross-bred with human females and shared knowledge with them. The Nephilim were thus half-human-half-extraterrestrial hybrids.[34]

Chuck Missler and Mark Eastman argue that modern UFOs carry the fallen angels, or offspring of fallen angels: the Nephilim of Genesis, who have now returned. They believe it was this interbreeding between the angels and humans that led to what they call "the gene pool problem." Noah was perfect in his "generations," that is "Noah's genealogy was not tarnished by the intrusion of fallen angels. It seems that this adulteration of the human gene pool was a major problem on the planet earth."[35]

Von Däniken also suggests that the two angels who visited Lot in Genesis 19 were not angels, but ancient astronauts. They may have used atomic weapons to destroy the city of Sodom. In any case, the otherworldly beings acted as if there was a time set for Sodom's destruction. Von Däniken questioned why God would work on a timetable and why an "infinitely good Father" would give "preference to 'favorite children,' such as Lot's family, over countless others."[36]

Marc Dem completely reinterprets *Genesis* by claiming humanity started on another planet and that the God of the Bible is an extraterrestrial.[37]

Book of Ezekiel

In the Biblical Old Testament, chapter 1 of the *Book of Ezekiel* recounts a vision in which Ezekiel sees "an immense cloud" that contains fire and emits lightning and "brilliant light". It continues: "The center of the fire looked like glowing metal, and in the fire was what looked like four living creatures". These creatures are described as winged and humanoid, they "sped back and forth like flashes of lightning" and "fire moved back and forth among the creatures". The passage goes on to describe four shiny objects, each appearing "like a wheel intersecting a wheel". These objects could fly and they moved with the creatures: "When the living creatures moved, the wheels beside them moved; and when the living creatures rose from the ground, the wheels also rose".[38]

An engraved illustration of Ezekiel's 'vision' (1670)

In chapter 4 of *Chariots of the Gods?*, entitled "Was God an Astronaut?", von Däniken suggests that Ezekiel had seen a spaceship or spaceships; this hypothesis had been put forward by Morris Jessup in 1956[39] and by Arthur W. Orton in 1961.[40] A detailed version of this hypothesis was described by Josef F. Blumrich in his book *The Spaceships of Ezekiel* (1974).[41]

Elsewhere in the Bible

The characteristics of the Ark of the Covenant and the Urim and Thummim have been said to suggest high technology, perhaps from alien origins.[42]

Robert Dione and Paul Misraki published books in the 1960s claiming the events in the Bible were caused by alien technology.[43][44] Barry Downing, a Presbyterian minister wrote a book in 1968 claiming that Jesus was an extraterrestrial, citing (John 8: 23) and other biblical verses as evidence.[45]

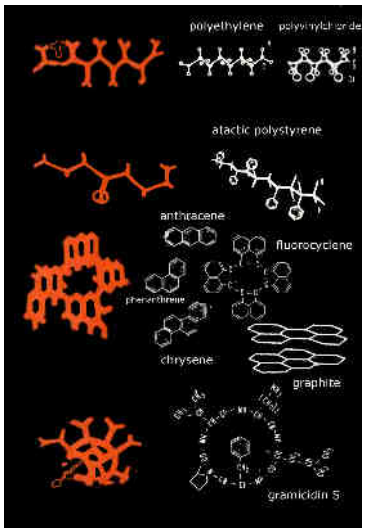
Some ancient astronaut proponents such as Von Däniken and Barry Downing believe that the concept of hell in the Bible could be a real description of the planet Venus brought to earth by extraterrestrials showing photos of the hot surface on Venus to humans.[46]

Ancient artwork

Other artistic support for the ancient astronaut theory has been sought in Palaeolithic cave paintings. Wondjina in Australia and Val Camonica in Italy (seen above) are claimed to bear a resemblance to present day astronauts.[47] Supporters of the ancient astronaut theory sometimes claim that similarities such as dome shaped heads, interpreted as beings wearing space helmets, prove that early man was visited by an extraterrestrial race.[48]

More support of this theory draws upon what are claimed to be representations of flying saucers in medieval and renaissance art.[49] This is used to support the ancient astronaut theory by attempting to show that the creators of humanity return to check up on their creation throughout time.

Wondjina rock art in the Kimberley region, Australia



Comparison of some Ural pictograms to modern structural formulas of several chemical compounds (according to Russian researcher Vladimir Avinsky)

Nazca Lines

The ancient Nazca Lines comprise hundreds of enormous ground drawings etched into the high desert landscape of Peru, which consist primarily of geometric shapes, but also include depictions of a variety of animals and at least one human figure. Many believers in ancient astronauts cite the Nazca lines as evidence because the figures created by the lines are most clearly depicted or only able to be seen when viewed from the air. Writing professor Joe Nickell of the University of Kentucky, using only technology he believed to be available to people of the time, was able to recreate one of the larger figures with a reasonable degree of accuracy.[50]

"The Astronaut" - a large geoglyph near the Nazca Lines

Ancient artifacts

Alleged physical evidence includes the discovery of artifacts in Egypt (the Saqqara Bird) and Colombia-Ecuador, which are claimed to be similar to modern planes and gliders,[51] although these have been interpreted by archaeologists as stylized representations of birds and insects.

Megalithic sites

Evidence for ancient astronauts is claimed to include the existence of ancient monuments and megalithic ruins such as the Giza pyramids of Egypt, Machu Picchu in Peru, or Baalbek in Lebanon, the Moai of Easter Island and Stonehenge of England.[52] Supporters contend these stone structures could not have been built with the technical abilities and tools of the people of the time and further argue that many could not be duplicated even today. They suggest that the large size of the building stones, the precision with which they were laid, and the distances many were transported leaves the question open as to who constructed these sites. These contentions are categorically rejected by mainstream archeology. Some mainstream archeologists have participated in experiments to move large megaliths. These experiments have succeeded in moving megaliths up to at least 40 tons,[53][54] and they have speculated that with a larger workforce larger megaliths could be towed with ancient technology.[55] Such allegations are not unique in history, however, as similar reasoning lay behind the wonder of the Cyclopean masonry walling at Mycenaean cities in the eyes of Greeks of the following "Dark Age," who believed that the giant Cyclopes had built the walls.

Ahu Tongariki near Rano Raraku; some ancient astronaut theorists claim the stone structures were built by (or with the help of) extraterrestrials

Religious and cultural practises

A number of ancient cultures, such as the Ancient Egyptians and some Native Americans, artificially lengthened the skulls of their children. Some ancient astronaut theorists propose that this was done to emulate extraterrestrial visitors, whom they saw as gods.[56][57] Among the ancient rulers depicted with elongated skulls are pharaoh Akhenaten and Nefertiti. It has been pointed out that the Grey aliens described by many alien abductees have similarly shaped heads.[56] In the program *Ancient Aliens* it was suggested that the owners of the biggest of the lengthened skulls may be human-extraterrestrial hybrids.[56]

An artificially lengthened Nazca skull at the *Museo Regional de Ica* in Peru

Reception

Despite the proponents' own interpretations of ancient writings and artifacts, there has yet to be found any evidence to support the ancient astronaut hypothesis.

Alan F. Alford, author of *Gods of the New Millennium* (1996), was an adherent of the ancient astronaut theory. Much of his work draws on Sitchin's theories. However, he now finds fault with Sitchin's theory after deeper analysis, stating that: "I am now firmly of the opinion that these gods personified the falling sky; in other words, the descent of the gods was a poetic rendition of the cataclysm myth which stood at the heart of ancient Near Eastern religions."[58]

The Christian creationist community is highly critical of many of the ancient astronaut ideas, the young earth creationist author Clifford A. Wilson published *Crash Go the Chariots* in 1972 in which he attempted to discredit all claims made in Von Daniken's book Chariots of the Gods.[59]

In a 2004 article in *Skeptic* magazine,[60] Jason Colavito claims that von Däniken plagiarized many of the book's concepts from *Le Matin des Magiciens* (*Morning of the Magicians*), that this book in turn was heavily influenced by the Cthulhu Mythos, and that the core of the ancient astronaut theory originates in H. P. Lovecraft's short stories "The Call of Cthulhu" and "At the Mountains of Madness".

Popular culture

Ancient astronaut theory has been used as background or main topic in many fictional works such as Lovecraft's short story The Call of Cthulhu (1926), the movie Stargate (1994), the movie Knowing (2009), the TV show Earth: Final Conflict, and innumerable comic books, manga books and video games.

Proponents

Many publications have argued for some variant of ancient astronaut theory. Notable examples include:

- 1919: Charles Fort (book, *The Book of the Damned*)
- 1954: Harold T. Wilkins (book, *Flying Saucers from the Moon*)
- 1956: Morris K. Jessup (book, *UFOs and the Bible*)
- 1957: Peter Kolosimo (book, *Il pianeta sconosciuto* (*The Unknown Planet*))
- 1958: George Hunt Williamson (book, *Secret Places of the Lion*)
- 1958: Henri Lhote[61] (book, *The Search for the Tassili Frescoes: The story of the prehistoric rock-paintings of the Sahara*)
- 1959: Matest M. Agrest
- 1959: Jacques Bergier and Louis Pauwels (book, *The Morning of the Magicians*)
- 1960: Brinsley Le Poer Trench (book, *The Sky People*)

- 1963: Robert Charroux (book, *One Hundred Thousand Years of Man's Unknown History*)
- 1964: W. Raymond Drake (book, *Gods or Spacemen?*)
- 1965: Paul Misraki (book, *Flying Saucers Through The Ages*)
- 1966: Iosif Shklovsky and Carl Sagan (book, *Intelligent Life in the Universe*)
- 1967: Brad Steiger (book, *The Flying Saucer Menace*)
- 1967: John Michell (book, *The Flying Saucer Vision*)
- 1968: Erich von Däniken (book, *Chariots of the Gods?*)
- 1968: Barry Downing (book, *The Bible and Flying Saucers*)
- 1969: Robert Dione (book, *God Drives a Flying Saucer*)
- 1969: Jean Sendy (book, *Those Gods Who Made Heaven and Earth; the novel of the Bible*)
- 1971: Andrew Tomas (book, *We are not the first: riddles of ancient science*)
- 1972: Thomas Charles Lethbridge (book, *The Legend of the Sons of God: A Fantasy?*)
- 1974: Charles Berlitz (book, *The Bermuda Triangle*)
- 1974: Josef F. Blumrich (book, *The Spaceships of Ezekiel)*
- 1974: Claude Vorilhon aka *Rael* (book, *Le Livre Qui Dit La Vérité* (*The Book Which Tells the Truth*))
- 1974: Robin Collyns (book, *Did Spacemen Colonise the Earth?*)
- 1975: Graham Cairns-Smith (a biochemist who suggested that the ancestors of humans might have had alien biochemistries and presented some evidence to support this possibility in a biological research journal)[62][63]
- 1975: Serge Hutin (book, *Alien Races and Fantastic Civilizations*)
- 1976: Robert K. G. Temple (book, *The Sirius Mystery*)
- 1976: John Baxter, Thomas Atkins (book *The Fire Came By: The Riddle of the Great Siberian Explosion*)
- 1977: John Philip Cohane (book, *Paradox: The Case for the Extraterrestrial Origin of Man*)
- 1977: Warren Smith (book, *UFO Trek*)
- 1978: George Sassoon and Rodney Dale (book, *Manna Machine*)
- 1978: Zecharia Sitchin (book, *The 12th planet*)
- 1984: Don Elkins, James McCarthy, Carla Rueckert (book, *The Ra Material: An Ancient Astronaut Speaks (The Law of One, No 1)*)
- 1988: Riley Martin (book, *The Coming of Tan*)
- 1993: David Icke (book, *--and the truth shall set you free*)
- 1996: Alan F. Alford (book, *Gods of the New Millennium*)
- 1996: Murry Hope (book, *The Sirius Connection: Unlocking the Secrets of Ancient Egypt*)
- 1996: Richard C. Hoagland (book, *The Monuments of Mars: A City on the Edge of Forever*)
- 1998: Lloyd Pye (book, *Everything You Know is Wrong — Book One: Human Evolution*)
- 1998: James Herbert Brennan (book, *Martian Genesis*)
- 1999: David Hatcher Childress (book, *Technology of the Gods, The Incredible Science of the Ancients*)
- 1999: Laurence Gardner (book, *Genesis of the Grail Kings: The Explosive Story of Genetic Cloning*)
- 2003: Burak Eldem

Notes

[1] Lieb, Michael (1998). *Children of Ezekiel: Aliens, Ufos, the Crisis of Race, and the Advent of End Time*. Duke University Press. p. 250. ISBN 0-8223-2268-4.

[2] *Cithara*. St. Bonaventure University. 1961. p. 12.

[3] Von Däniken, Erich (1984). *Chariots of the Gods*. Berkley Pub Group. ISBN 0-425-07481-1.

[4] Harrold,. Noah's ark and ancient astronauts: Pseudoscientific beliefs about the past among a sample of college students. The Skeptical inquirer 11.1 1986: 61. Committee for the Scientific Investigation of Claims of the Paranormal. 13 Dec 2010.

[5] See section on Ancient Astronauts in The human myth: an introduction to anthropology by Michael D. Olien, Harper & Row, 1978

[6] (http://books.google.com/books?id=evADAAAAMBAJ&pg=PT17&dq=ancient+astronauts+civilization&hl=en&ei=3of1TZjNMcmr-gb2y-mABw&sa=X&oi=book_result&ct=book-preview-link&resnum=9&ved=0CFIQuwUwCA#v=onepage&q=ancient astronauts civilization&f=false) Article on Ancient astronauts in Weekly World News Apr 3, 2001

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External links

- 'Fringe' or 'cult' archaeology examined by professional archaeologist Keith Fitzpatrick-Matthews (http://www.kmatthews.org.uk/cult_archaeology/index.html)

Main Players

Zecharia Sitchin

Zecharia Sitchin	
Born	July 11, 1920 Baku, Azerbaijan SSR
Died	October 9, 2010 (aged 90) New York, New York
Citizenship	United States
Alma mater	London School of Economics, University of London
Known for	Ancient astronauts
Website	
http://www.sitchin.com/	

Zecharia Sitchin (July 11, 1920 – October 9, 2010[1]) was an Azerbaijani-born American author of books proposing an explanation for human origins involving ancient astronauts. Sitchin attributes the creation of the ancient Sumerian culture to the *Anunnaki*, which he states was a race of extraterrestrials from a planet beyond Neptune called *Nibiru*. He believed this hypothetical planet of Nibiru to be in an elongated, elliptical orbit in the Earth's own Solar System, asserting that Sumerian mythology reflects this view. Sitchin's books have sold millions of copies worldwide and have been translated into more than 25 languages.

Sitchin's ideas were rejected by scientists and academics, who dismiss his work as pseudoscience and pseudohistory. Sitchin's work has been criticized for flawed methodology and mistranslations of ancient texts as well as for incorrect astronomical and scientific claims.[2]

Early life

Sitchin was born in the then Azerbaijan SSR of the Soviet Union, but was raised in Palestine. He received a degree in economics from the University of London, and was an editor and journalist in Israel, before moving to New York in 1952. While working as an executive for a shipping company, he taught himself Sumerian cuneiform and visited several archaeological sites.[3][4]

Ideas and works

Similarly to earlier authors such as Immanuel Velikovsky and Erich von Däniken, Sitchin advocated hypotheses in which extraterrestrial events supposedly played a significant role in ancient human history.

According to Sitchin's interpretation of Mesopotamian iconography and symbology, outlined in his 1976 book *The 12th Planet* and its sequels, there is an undiscovered planet beyond Neptune that follows a long, elliptical orbit, reaching the inner solar system roughly every 3,600 years. This planet is called Nibiru (although Jupiter was the planet associated with the god Marduk in Babylonian cosmology).[5] According to Sitchin, Nibiru (whose name was replaced with MARDUK in original legends by the Babylonian ruler of the same name in an attempt to co-opt the creation for himself, leading to some confusion among readers) collided catastrophically with Tiamat (a goddess in the Babylonian creation myth the *Enûma Eliš*), which he considers to be another planet once located between Mars and Jupiter. This collision supposedly formed the planet Earth, the asteroid belt, and the comets. Sitchin states that when struck by one of planet Nibiru's moons, Tiamat split in two, and then on a second pass Nibiru itself struck the broken fragments and one half of Tiamat became the asteroid belt. The second half, struck again by one of Nibiru's moons, was pushed into a new orbit and became today's planet Earth.

According to Sitchin, Nibiru (called "the twelfth planet" because, Sitchin claimed, the Sumerians' gods-given conception of the Solar System counted all eight planets, plus Pluto, the Sun and the Moon) was the home of a technologically advanced human-like extraterrestrial race called the *Anunnaki* in Sumerian myth, who Sitchin states are called the *Nephilim* in Genesis. He wrote that they evolved after Nibiru entered the solar system and first arrived on Earth probably 450,000 years ago, looking for minerals, especially gold, which they found and mined in Africa. Sitchin states that these "gods" were the rank-and-file workers of the colonial expedition to Earth from planet Nibiru.

Sitchin wrote that Enki suggested that to relieve the Anunnaki, who had mutinied over their dissatisfaction with their working conditions, that primitive workers (*Homo sapiens*) be created by genetic engineering as slaves to replace them in the gold mines by crossing extraterrestrial genes with those of *Homo erectus*.[6][7] According to Sitchin, ancient inscriptions report that the human civilization in Sumer, Mesopotamia, was set up under the guidance of these "gods", and human kingship was inaugurated to provide intermediaries between mankind and the Anunnaki (creating the "divine right of kings" doctrine). Sitchin believes that fallout from nuclear weapons, used during a war between factions of the extraterrestrials, is the "evil wind" described in the Lament for Ur that destroyed Ur around 2000 BC. Sitchin states the exact year is 2024 BC.[8] Sitchin says that his research coincides with many biblical texts, and that biblical texts come originally from Sumerian writings.

Popularity

Since the release of his first book *The 12th Planet* in 1976, now in its 45th printing, Zecharia Sitchin has written seven other books as part of his *Earth Chronicles* series, as well as six other companion books, all of which are still in print as of 2010. Sitchin's books have sold millions of copies worldwide and been published in more than 25 languages, as well as in braille.[9] New York Times reporter Corey Kilgannon noted that despite academic dismissal of his work, Sitchin has "a devoted following of readers".[3]

Critic Michael Heiser called Sitchin "arguably the most important proponent of the ancient astronaut hypothesis over the last several decades".[10] Sitchin was a frequent guest on the Coast to Coast AM radio show, which in 2010 presented Sitchin with a lifetime achievement award.[11] *Gods of the New Millennium* author Alan F. Alford admits

he initially became "infatuated" with Sitchin's hypotheses but later became a critic of Sitchin's interpretations of myth.[12]

According to some writers, Sitchin's ideas along with those of Erich von Däniken may have influenced the beliefs of the religious sect of Raëlism,[13][14] and writer Mark Pilkington sees the mythology of Japan's Pana Wave religious group as rooted in Sitchins *The 12th Planet* and its sequels.[15]

The 1994 movie *Stargate*, directed by Roland Emmerich, and the 2009 video game *The Conduit* drew some conceptual inspiration from Sitchin's ideas,[16][17] while screenwriter Roberto Orci says the villains of the film *Cowboys & Aliens* were inspired by Sitchin's conceptualization of the Anunnaki as gold-mining aliens.[18]

Criticisms

Criticism of Sitchin's work falls primarily into three categories: translations and interpretations of ancient texts; astronomical and scientific observations; and literalism of myth.

Translations and interpretations

When Sitchin wrote his books, only specialists could read the Sumerian language. However, sources such as the 2006 book *Sumerian Lexicon*[19] have made the language more accessible to non-experts. Ancient language scholar Michael S. Heiser[20] states he has found many inaccuracies in Sitchin's translations and challenges interested parties to use this book to check their validity.[15][21] Prof. Ronald H. Fritze,[22] author of the book *Invented Knowledge: False History, Fake Science and Pseudo-religions*,[22] mentions the example of Sitchin's claim that the Sumerian sign *Din-Gir* means "pure ones of the blazing rockets", adding that "Sitchin's assignment of meanings to ancient words is tendentious and frequently strained."[23] Fritze also commented on Sitchin's methodology, writing that "When critics have checked Sitchin's references, they have found that he frequently quotes out of context or truncates his quotes in a way that distorts evidence in order to prove his contentions. Evidence is presented selectively and contradictory evidence is ignored."[23]

Sitchin bases his arguments on his personal interpretations of pre-Nubian and Sumerian texts, and the seal VA 243. Sitchin wrote that these ancient civilizations knew of a twelfth planet, when in fact they only knew five.[24] Hundreds of Sumerian astronomical seals and calendars have been decoded and recorded, and the total count of planets on each seal has been five. Seal VA 243 has 12 dots that Sitchin identifies as planets. When translated, seal VA 243 reads "You're his Servant" which is now thought to be a message from a nobleman to a servant. According to semitologist Michael S. Heiser, the so-called sun on Seal VA 243 is not the Sumerian symbol for the sun but is a star, and the dots are also stars.[24][25] The symbol on seal VA 243 has no resemblance to the hundreds of documented Sumerian sun symbols.

In a 1979 review of *The Twelfth Planet*, Roger W. Wescott,[26] Prof. of Anthropology and Linguistics at Drew University, Madison, New Jersey, noted Sitchin's amateurishness with respect to the primacy of the Sumerian language:

> Sitchin's linguistics seems at least as amateurish as his anthropology, biology, and astronomy. On p. 370, for example, he maintains that "all the ancient languages . . . including early Chinese . . . stemmed from one primeval source -- Sumerian". Sumerian, of course, is the virtual archetype of what linguistic taxonomists call a language-isolate, meaning a language that does not fall into any of the well-known language-families or exhibit clear cognation with any known language. Even if Sitchin is referring to written rather than to spoken language, it is unlikely that his contention can be persuasively defended, since Sumerian ideograms were preceded by the Azilian and Tartarian signaries of Europe as well as by a variety of script-like notational systems between the Nile and Indus rivers.[27]

Astronomical and scientific observations

Sitchin's "planetary collision" view does superficially resemble a theory by modern astronomers—the giant impact theory of the Moon's formation about 4.5 billion years ago by a body impacting with the newly-formed Earth. However, Sitchin's proposed series of rogue planetary collisions differ in both details and timing. As with Immanuel Velikovsky's earlier *Worlds in Collision* thesis, Sitchin states that he has found evidence of ancient human knowledge of rogue celestial motions in a variety of mythological accounts. In Velikovsky's case, these interplanetary collisions were supposed to have taken place within the span of human existence, whereas for Sitchin these occurred during the early stages of planetary formation, but entered the mythological account passed down via the alien race which purportedly evolved on Nibiru after these encounters.

While Sitchin's scenario for the creation of the Solar System is hard to reconcile with the Earth's current small orbital eccentricity of only 0.0167, Sitchin's supporters maintain that it would explain much of Earth's peculiar early geography due to cleaving from the celestial collision, i.e., solid continents on one side and a giant ocean on the other.

According to former Immanuel Velikovsky assistant turned prolific critic,[28] C. Leroy Ellenberger,[28] "[Sitchin states that] from an equal start, the Nefilim evolved on Nibiru 45 million years ahead of comparable development on Earth with its decidedly more favorable environment. Such an outcome is unlikely, to say the least, since Nibiru would spend over 99% of its time beyond Pluto. Sitchin's explanation that heat from radioactive decay and a thick atmosphere keep Nibiru warm is absurd and does not address the problem of darkness in deep space. Also unexplained is how the Nefilim, who evolved long after Nibiru arrived, knew what happened when Nibiru first entered the solar system."[29]

The scenario outlined by Sitchin, with Nibiru returning to the inner solar system regularly every 3,600 years,

> . . . implies an orbit with a semi-major axis of 235 astronomical units, extending from the asteroid belt to twelve times farther beyond the sun than Pluto. Elementary perturbation theory indicates that, under the most favorable circumstances of avoiding close encounters with other planets, no body with such an eccentric orbit would keep the same period for two consecutive passages. Within twelve orbits the object would be either ejected or converted to a short period object. Thus, the failed search for a trans-Plutonian planet by T.C. Van Flandern, of the U.S. Naval Observatory, which Sitchin uses to bolster his thesis, is no support at all.[29]

Sitchin in “the case of Adam’s alien genes”[30] states that 223 unique genes found by the Human Genome Sequencing Consortium are without the required predecessors on the genomic evolutionary tree. Later researchers have argued that the conclusion from the Human Genome Sequencing Consortium cannot be drawn due to a lack of a comprehensive gene database for comparison. An analysis by Salzberg identified 40 potential genes laterally transferred into the genome from prokaryotic organisms. Salzberg also argues that gene loss combined with sample size effects and evolutionary rate variation provide an alternative, more biologically plausible explanation.[31]

Literalism of myth

Peter James, co-author of the controversial book *Centuries of Darkness*,[32] has criticized Sitchin both for ignoring the world outside of Mesopotamia and more specifically for misunderstanding Babylonian literature:

> He uses the Epic of Creation Enuma Elish as the foundation for his cosmogony, identifying the young god Marduk, who overthrows the older regime of gods and creates the Earth, as the unknown "Twelfth Planet". In order to do as he interprets the Babylonian theogony as a factual account of the birth of the other "eleven" planets. The Babylonian names for the planets are established beyond a shadow of a doubt—Ishtar was the deity of Venus, Nergal of Mars, and Marduk of Jupiter—and confirmed by hundreds of astronomical/astrological tables and treatises on clay tablets and papyri from the Hellenistic period. Sitchin merrily ignores all this and assigns unwarranted planetary identities to the gods mentioned in the theogony.

> For example, Apsu, attested as god of the primeval waters, becomes, of all things, the Sun! Ea, as it suits Sitchin, is sometimes planet Neptune and sometimes a spaceman. And the identity of Ishtar as the planet Venus, a central feature of Mesopotamian religion, is nowhere mentioned in the book—instead Sitchin arbitrarily assigns to Venus another deity from *Enuma Elish*, and reserves Ishtar for a role as a female astronaut.[33]

William Irwin Thompson comments on what he calls Sitchin's 'literalism':

> What Sitchin sees is what he needs for his hypothesis. So figure 15 on page 40 is radiation therapy, and figure 71 on page 136 is a god inside a rocket-shaped chamber. If these are gods, why are they stuck with our cheap B movie technology of rockets, microphones, space-suits, and radiation therapy? If they are gods, then why can't they have some really divine technology such as intradimensional worm-hole travel, antigravity, starlight propulsion, or black hole bounce rematerializations? Sitchin has constructed what appears to be a convincing argument, but when he gets close to single images on ancient tablets, he falls back into the literalism of "Here is an image of the gods in rockets." Suddenly, ancient Sumer is made to look like the movie set for *Destination Moon*. Erich Von Däniken's potboiler *Chariots of the Gods?* has the same problem. The plain of Nazca in Peru is turned into a World War II landing strip. The gods can cross galactic distances, but by the time they get to Peru, their spaceships are imagined as World War II prop jobs that need an enormous landing strip. This literalization of the imagination doesn't make any sense, but every time it doesn't, you hear Sitchin say "There can be no doubt, but..."[34]

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External links

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Criticisms

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- An Astronomer's View of the Akkadian Seal by Tom van Flandern (http://www.lauralee.com/vanflan.htm)
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Erich von Däniken

Erich von Däniken	
Erich von Däniken in 2006	
Born	Erich Anton Paul von Däniken 14 April 1935 Zofingen, Aargau, Switzerland
Occupation	Author

Erich Anton Paul von Däniken (/ˈerɪkvɒnˈdænɪkɪn/, German: /eːrɪç fɔn dɛːnɪkən/; born 14 April 1935 in Zofingen, Aargau) is a Swiss author best known for his controversial claims about extraterrestrial influences on early human culture, in books such as *Chariots of the Gods?*, published in 1968. Däniken is one of the main figures responsible for popularizing the "paleo-contact" and ancient astronaut hypotheses.

Däniken's first book, *Chariots of the Gods?*, was an immediate best seller in the United States, Europe and India, and subsequent books, "according to von Däniken, have been translated into 32 languages and together have sold more than 63 million copies."[1] The ideas put forth in these books are largely rejected by scientists and academics, who categorize his work as pseudohistory and pseudoarchaeology.[2][3][4]

Däniken was convicted of several financial crimes, including fraud, shortly after publication of his first book.[5] He later became a co-founder of the Archaeology, Astronautics and SETI Research Association (AAS RA), and designed the theme park Mystery Park in Interlaken, Switzerland, that first opened on 23 May 2003.[6]

Early life

Von Däniken was raised a strict Catholic, and attended the international Catholic school Saint-Michel in Fribourg, Switzerland. During his time at the school he rejected the church's interpretations of the Bible, and developed an interest in astronomy and the phenomenon of flying saucers.[7]

At the age of 19, von Däniken was given a four-month suspended sentence for theft. [7] Von Däniken withdrew from school, and became apprenticed to a Swiss hotelier.[8] After moving to Egypt, he was convicted for fraud and embezzlement.[7]

He then became manager of the Hotel Rosenhügel in Davos, Switzerland, during which time he wrote *Chariots of the Gods?*, working on the manuscript late at night after the hotel's guests had retired.[9] In December 1964, von Däniken wrote *Hatten unsere Vorfahren Besuch aus dem Weltraum?* ("Did our Ancestors have a Visit from Space?")

for the German-Canadian periodical *Der Nordwesten*.[10] *Chariots of the Gods?* was accepted by a publisher in early 1967, and printed in March 1968.[9]

In November 1968 von Däniken was arrested for fraud, after falsifying hotel records and credit references in order to take out loans[9] for $130,000 over a period of twelve years. He used the money for foreign travel to research his book.[7] Two years later,[9] von Däniken was convicted for "repeated and sustained" embezzlement, fraud and forgery, with the court ruling that the writer had been living a "playboy" lifestyle.[5] Von Däniken entered a plea for nullity on the grounds that his intentions were not malicious and the credit institutions were at fault for failing to adequately research his references.[9][5][7] Von Däniken was sentenced on 13 February 1970 to three and a half years imprisonment and fined 3,000 francs.[9][11] He served one year of this sentence before being released.[7][12]

His first book, *Chariots of the Gods?*, had been published by the time of his trial, and its sales allowed him to repay his debts and leave the hotel business. Von Däniken wrote his second book, *Gods from Outer Space*, while in prison.[7][5]

Claims of alien influence on Earth

In 1966, when Däniken was writing his first book, scientists Carl Sagan and I. S. Shklovskii, wrote about the *possibility* of paleocontact and extraterrestrial visitation claims in one chapter of their book *Intelligent Life in the Universe*, giving some scientific legitimacy to the idea.[13] Many ideas from this book appeared in different form in Däniken's books. Sagan has been very critical of von Däniken:

> That writing as careless as von Däniken's, whose principal thesis is that our ancestors were dummies, should be so popular is a sober commentary on the credulousness and despair of our times. But the idea that beings from elsewhere will save us from ourselves is a very dangerous doctrine - akin to that of the quack doctor whose ministrations prevent the patient from seeing a physician competent to help him and perhaps to cure his disease.
>
> —Carl Sagan, Foreword to *The Space Gods Revealed*[14]

Other authors had already presented ideas of extraterrestrial contacts in the past. Däniken made the same claims using similar evidence, sometimes identical, didn't credit properly these past authors and sometimes failed to give them any credit at all.[15][16]

Errors and omissions

> I also hope for the continuing popularity of books like *Chariots of the Gods?* in high school and college logic courses, as object lessons in sloppy thinking. I know of no recent books so riddled with logical and factual errors as the works of von Däniken.
>
> —Carl Sagan, Foreword to *The Space Gods Revealed*[17]

In *Chariots of the Gods?*, Däniken wrote that a non-rusting iron pillar in Delhi, India was evidence of extraterrestrial influence.[18] In a later *Playboy* interview, when told that the column showed some signs of rust and its method of construction was well understood, Däniken said that since writing the book he had learned of investigations reaching other conclusions, and no longer considered the pillar to be a mystery.[19][20]

The iron pillar of Delhi, erected by Chandragupta II the Great

In *The Gold of the Gods* von Däniken wrote of being guided through artificial tunnels in a cave under Ecuador, Cueva de los Tayos, containing gold, strange statues and a library with metal tablets, which he considered to be evidence of ancient space visitors. The man whom he said showed him these tunnels, Juan Moricz, told *Der Spiegel* that von Däniken's descriptions came from a long conversation and that the photos in the book had been "fiddled".[21] Von Däniken told *Playboy* that although he had seen the library and other places he had described, he had fabricated some of the events to add interest to his book.[22][5][23] Later in 1978 he said that he had never been in the cave pictured in his book but in a "side entrance", and that he had fabricated the whole descent into the cave.[23] A geologist examined the area and found no cave systems.[21] Däniken also wrote about a collection of gold objects held by local priest Father Crespi, who had special permission from the Vatican to make archeological research.[21] But an archeologist reported to *Der Spiegel* that, while there were some good pieces, many were just local imitations for tourists, and that Crespi has difficulty distinguishing brass from gold.[21]

Dr. Samuel Rosenberg said that the "Book of Dyzan", referred to by von Däniken,[24] was "a fabrication superimposed on a gigantic hoax concocted by Madame Blavatsky." He also says that the "Tulli Papyrus", cited by von Däniken in one of his books,[24] is likely cribbed from the Book of Ezekiel, and quoted Dr. Nolli (through Dr. Walter Ramberg, Scientific Attache at the U.S. embassy in Rome), then current Director of the Egyptian Section of the Vatican Museum, as "suspect[ing] that Tulli was taken in and that the papyrus is a fake."[25] According to NYT's Richard R. Lingerman, it is likely that von Däniken obtained these references from UFO books that mentioned them as real documents.[24]

Von Däniken brought the Nazca Lines to public prominence with his 1968 book *Chariots of the Gods?*,[26] attracting so many tourists that researcher Maria Reiche had to spend much of her own time and money preserving them.[27] Von Daniken said that the lines were built following instructions from extraterrestrial beings, to be used as airfields for their spaceships.[28] In his 1998 book *Arrival of The Gods*, he added that some of the pictures depicted extraterrestrials.[28] Archeologists are sure that they were made by pre-columbian civilizations for cultural purposes, and they have not bothered refuting this sort of speculations.[28] Silverman and Proulx say this silence from archaeologists has harmed the profession and the Peruvian nation.[28] The idea was not original of von Däniken, it started as a joke made by people who first saw the lines from the air,[26] and had already been published by other people.[29] One of the cropped photos in *Chariots of the Gods?*, claimed by von Däniken to be similar to the markings of a modern airport, was only the knee joint of one of the bird figures and was quite small in size; Däniken says that it was an error in the first edition, and that he wasn't the one who wrote that claim in the book, but the error has not been corrected in later editions.[26][30]

Von Däniken wrote in *Chariots of the Gods?* that a version of the Piri Reis map that the map depicted some Antarctic mountains that were and still are buried into ice, and could only be mapped with modern equipment. His theory relies on the book of *Maps of the Ancient Sea Kings* by Charles Hapgood. A. D. Crown in *Some Trust in Chariots* explains how this is simply wrong. The map in von Däniken's book only extends 5 degrees south of the equator, ending in Cape São Roque, which means that it doesn't extend to the Antarctica. Däniken also said that the map showed some distortions that would only happen if its was an aerial view taken from a spaceship flying above El Cairo, but in fact it doesn't extend enough to the South to cause visible distortions in an aerial view. Von Däniken also asserts the existence of a legend saying that a god gave the map to a priest, the god being an extraterrestrial being. But Piri Reis said that he had drawn that map himself using old maps, and the map is consistent with the cartographic knowledge at that time.[31] Also, the map is not "absolutely accurate" as claimed by von Däniken, since it contains many errors and omissions;[32] a fact that von Däniken didn't correct when he covered the map again his 1998 book *Odyssey of the Gods*.[33] Others authors had already published this same idea, a fact that von Dâniken didn't recognize until 1974 in an interview to *Playboy* magazine.[34]

The Nova documentary *The Case of the Ancient Astronauts* shows that all the claims made by Däniken about the Pyramid of Cheops were wrong in all accounts. The technique of construction is well understood, we know perfectly what tools they used, we can still see the marks of those tools in the quarries, and there are many tools preserved in museums. Däniken claims that it would have taken them too long to cut all the blocks necessary and drag them to the construction site in time to build the Great Pyramid in only 20 years, but Nova shows how easy and fast it is to cut a block of stone, and shows the rollers used in transportation. He also claims that Egyptians suddenly started making pyramids out of nowhere, but there are several pyramids that show the progress made by Egyptian architects while they were perfecting the technique from simple mastabas to later pyramids. Däniken claims that the height of the pyramid multiplied by 1 million was the distance to the Sun, but the number falls too short. He also claims that Egyptians couldn't align the edges so perfectly to true North without advanced technology that only aliens could give them, but Egyptians knew of very simple methods to find North via star observation, and it's trivial to make straight edges.[35]

Däniken claimed that the Sarcophagus of Palenque depicted a spacemen sitting on a rocket-powered spaceship, wearing a spacesuit. However, archaeologists see nothing special with the figure, a dead Mayan monarch who is wearing traditional Mayan hairdo and jewelry, surrounded by Mayan symbols can be observed in other Mayan drawings. The right hand is not handling any rocket controls, but simply making a traditional Mayan gesture, that other figures in the sides of the lid also make, and is not holding anything. The rocket shape is actually two serpents joining their heads at the bottom, with the rocket flames being the beards of the serpents. The rocket motor under the figure is the face of a monster, symbol of the underworld.[36]

Von Däniken put forward photographs of ancient stones in Peru, with carvings of men using telescopes, detailed world maps, and advanced medical operations, all beyond the knowledge of ancient Peruvians. But the PBS television series *Nova* determined that the stones were modern, and located the potter who made them. This potter makes stones daily and sells them to tourists. Von Däniken had visited the potter and examined the stones himself, but he didn't mention this in his book. He says that he didn't believe the potter when he said that he had made the stones. Däniken says that he asked Doctor Cabrera, a local surgeon who owns the museum, and Cabrera had told him that the potter's claims were a lie and that the stones were ancient. But the potter had proof that Cabrera had thanked him for providing the stones for the museum. Däniken claimed that the stones at the museum were very different from those made by the potter, but the Nova reporters oversaw the manufacturing of one stone and confirmed that it was very similar to those in the museum.[37]

Kenneth Feder accused von Däniken of European ethnocentrism,[38] while John Flenley and Paul Bahn suggested that views such as his interpretation of the Easter Island statues "ignore the real achievements of our ancestors and constitute the ultimate in racism: they belittle the abilities and ingenuity of the human species as a whole."[39]

Ronald Story published *The Space Gods Revealed: A Close Look At The Theories of Erich Von Däniken* in 1976, written in response to the evidence presented in Däniken's *Chariots of the Gods?*. It was reviewed as "a coherent and much-needed refutation of Von Däniken's theories".[40]

A 2004 article in *Skeptic Magazine* states that Däniken took many of the book's concepts from *The Morning of the Magicians*, that this book in turn was heavily influenced by the Cthulhu Mythos, and that the core of the ancient astronaut theory originates in H. P. Lovecraft's short stories "The Call of Cthulhu" written in 1926, and "At the Mountains of Madness" written in 1931.[41]

Speaking in a 2001 documentary, Von Däniken said that although he could not conclusively prove to the scientific community that any of the items in his archive were of alien origin, he felt that "today's science" would not accept such evidence, as "the time is simply not right". He argued that it was first necessary to "prepare" mankind for a "wonderful new world".[42]

Popularity

Jungfrau Park located near Interlaken, Switzerland was opened as the Mystery Park in 2003. Designed by Erich von Däniken, it explored several great "mysteries" of the world.[43]

Ridley Scott said that his film *Prometheus* is related at some of von Däniken's ideas regarding early human civilization.[44]

Reviewing the two-disc DVD release of Roland Emmerich's film *Stargate*, Dean Devlin referred to the "Is There a Stargate?" feature where "author Erich von Däniken discusses evidence he has found of alien visitations to Earth."[45]

Books

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- *Return to the Stars* (Souvenir Press Ltd, 1970) ISBN 0-285-50298-0
- *Gods from Outer Space* (Bantam,1972; reprint of *Return to the Stars*)
- *The Gold of the Gods* (Souvenir Press Ltd, 1973) ISBN 0-285-62087-8
- *Miracles of the Gods: A Hard Look at the Supernatural* (Souvenir Press Ltd, 1975) ISBN 0-285-62174-2
- *In Search of Ancient Gods: My Pictorial Evidence for the Impossible* (Corgi books, 1976) ISBN 0-552-10073-0
- *According to the Evidence* (Souvenir Press, 1977) ISBN 0-285-62301-X
- *Signs of the Gods* (Corgi books, 1980) ISBN 0-552-11716-1
- *The Stones of Kiribati: Pathways to the Gods* (Corgi books, 1982) ISBN 0-552-12183-5
- *The Gods and their Grand Design: The Eighth Wonder of the World* (Souvenir Press, 1984) ISBN 0-285-62630-2
- *The Eyes of the Sphinx: The Newest Evidence of Extraterrestrial Contact* (Berkley Publishing Corporation, 1996) ISBN 978-0-425-15130-3
- *The Return of the Gods: Evidence of Extraterrestrial Visitations* (Element, 1998) ISBN 1-86204-253-5
- *Arrival of the Gods: Revealing the Alien Landing Sites of Nazca* (Element, 1998) ISBN 1-86204-353-1
- *The Gods Were Astronauts: Evidence of the True Identities of the Old "Gods"* (Vega books, 2001) ISBN 1-84333-625-1
- *Odyssey of the Gods: An Alien History of Ancient Greece* (Vega books, 2002) ISBN 978-1-84333-558-0
- *History Is Wrong* (New Page books, 2009) ISBN 978-1-60163-086-5
- *Twilight of the Gods: The Mayan Calendar and the Return of the Extraterrestrials* (New Page books, 2010) ISBN 978-1-60163-141-1

German language books published between 1984 and 2009

- *Der Tag an dem die Götter kamen* (1984) ISBN 3-442-08478-4
- *Habe ich mich geirrt?* (1985) ISBN 3-570-03059-8
- *Wir alle sind Kinder der Götter* (1987) C. Bertelsmann, ISBN 3-570-03060-1
- *Die Augen der Sphinx* (1989) C. Bertelsmann, ISBN 3-570-04390-8
- *Die Spuren der Ausserirdischen* (1990) (Bildband) ISBN 3-570-09419-7
- *Die Steinzeit war ganz anders* (1991) ISBN 3-570-03618-9
- *Ausserirdische in Ägypten* (1991)
- *Erinnerungen an die Zukunft* (1992) (Reissue with new foreword)
- *Der Götter-Schock* (1992) ISBN 3-570-04500-5
- *Raumfahrt im Altertum* (1993) ISBN 3-570-12023-6
- *Auf den Spuren der Allmächtigen* (1993) C. Bertelsmann, ISBN 3-570-01726-5
- *Botschaften und Zeichen aus dem Universum* (1994) C. Bertelsmann, ISBN 3-442-12688-6
- *Götterdämmerung* (2009) KOPP Verlag 978-3942016049
- *Grüße aus der Steinzeit: Wer nicht glauben will, soll sehen!*, 2010
- *Was ist falsch im Maya-Land?: Versteckte Technologien in Tempeln und Skulpturen*, 2011

Further reading

- Peter Krassa, *Disciple of the Gods: A biography of Erich von Däniken* (W. H. Allen & Unwin, 1976). ISBN 0-352-30262-3

Films

- Ferry Radax: *Mit Erich von Däniken in Peru* (With Erich von Däniken in Peru, 1982). A documentary.

Notes

[1] Kenneth Feder, *Encyclopedia of Dubious Archaeology: From Atlantis to the Walam Olum*, page 267 (Greenwood Publishing Group, 2010). ISBN 978-0-313-37918-5

[2] Fagan, Brian M. (10th edition 2000). *In the beginning: an introduction to archaeology*. Prentice-Hall. pp. 17–18. ISBN 978-0-13-030731-6.

[3] Orser, Charles E. (2003). *Race and practice in archaeological interpretation* (http://books.google.com/?id=EU7Z_jCXh5kC&pg=PA73). University of Pennsylvania Press. p. 73. ISBN 978-0-8122-3750-4. .

[4] Fritze, Ronald H. (2009). *Invented Knowledge: False History, Fake Science and Pseudo-religions*. Reaktion Books. pp. 13, 200, 201. ISBN 978-1-86189-430-4.

[5] Lingeman, Richard R. (31 March 1974). "Erich von Daniken's Genesis" (http://select.nytimes.com/gst/abstract.html?res=F20710FF3B5F107A93C3AA1788D85F408785F9). *The New York Times*: p. 6. .

[6] "Mystery Park, Interlaken" (http://www.switzerlandflexitours.com/switzerland-attractions/mystery-park-interlaken.html). Switzerland Flexitours. Thursday, 8 April 2010. . Retrieved 18 April 2010.

[7] Playboy, August 1974 (volume 21, number 8)

[8] Story(1976), p1

[9] Story, Ronald (1976). *The space-gods revealed : a close look at the theories of Erich von Däniken*. New York: Harper & Row. ISBN 0-06-014141-7.

[10] Peter Krassa, *Disciple of the Gods: A Biography of Erich von Däniken*, page 74 (W. H. Allen & Co., Ltd, 1976). ISBN 0-352-30262-3.

[11] Däniken's side of the story is given in Krassa, pages 96–107.

[12] Transcripts of Däniken's letters to his wife Elizabeth (whom he married in 1959), during this period are provided in Krassa, pages 130–135.

[13] Story 1980, pp. 3-5

[14] Story 1980, pp. xi-xiii foreword written by Carl Sagan

[15] Story 1980, pp. 5-6

[16] The first edition of Däniken's *Erinnerungen an die Zukunft* didn't cite Charroux's *One Hundred Thousand Years of Man's Unknown History* despite making very similar claims. Publisher Econ-Verlag had to add Charroux in the bibliography in later editions, to avoid a possible lawsuit for plagiarism.Story 1980, pp. 5

[17] Story 1980, pp. xi-xiii foreword written by Carl Sagan

[18] Däniken, Erich von: *Chariots of the Gods?*, p. 94.

[19] *Playboy magazine*, page 64, Volume 21 Number 8, 1974
[20] Story 1980, pp. 88-89
[21] Story 1980, pp. 78-82
[22] Von Däniken offered the following explanations in his *Playboy* interview: "In German we say a writer, if he is not writing pure science, is allowed to use some *dramaturgisch Effekte* – some theatrical effects. And that's what I have done." Von Däniken added "I *have* been inside the caves, but not at the place where the photographs in the book were taken, not at the main entrance. I was at a side entrance." He said he saw in person the objects that he described and published photographs of in his book, and claimed that Moricz's denials about his claims were due to the fact that Moricz's expedition crew had signed pledges of silence about what was in the caves. Von Däniken also said that a leading German archaeologist was sent to Ecuador to verify his claims, but in 6 weeks of staying there he could not find Moricz. *Playboy*, p. 58.
[23] "The Case of the Ancient Astronauts". *Horizon*. 3 August 1978. Event occurs at 41:15-42:20. BBC.
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Giorgio A. Tsoukalos

Giorgio A. Tsoukalos	
Born	March 14, 1978 Lucerne, Switzerland[1]
Education	Ithaca College
Occupation	Publisher, *Legendary Times* Consulting Producer, *Ancient Aliens*
Website	
http://www.legendarytimes.com	

Giorgio A. Tsoukalos (Greek: **Γεώργιος Α. Τσούκαλος**, born March 14, 1978) is a Swiss-born Greek writer, television presenter, and proponent of the idea that ancient astronauts interacted with ancient humans.[2] He is the publisher of the magazine *Legendary Times*, a publication with articles from Erich von Däniken (*Chariots of the Gods?*), David Hatcher Childress, Peter Fiebag, Robert Bauval, and Luc Bürgin, on the topic of ancient astronauts.[3]

Tsoukalos has been the director of Erich von Däniken's Center for Ancient Astronaut Research for over 12 years, and has appeared on The Travel Channel, The History Channel, the Sci-Fi Channel, the National Geographic Channel, as well as *Coast to Coast AM*, and is a consulting producer of the television series *Ancient Aliens*.[2]

Tsoukalos is a 1998 graduate of Ithaca College in Ithaca, New York, with a degree in sports information and communication.[4] He states that he is multilingual, fluent in English, Greek, German, French, and Italian.[2]

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External links

- Giorgio A. Tsoukalos (http://www.imdb.com/name/nm2435429/) at the Internet Movie Database
- Giorgio A. Tsoukalos (http://www.linkedin.com/in/legendarytimes) at Linkedin

Robert K. G. Temple

Robert K. G. Temple (born in the U.S. in 1945) is an American author best known for his controversial book, *The Sirius Mystery* (1976; though Temple began writing it in 1967) which presents the idea that the Dogon people preserve the tradition of contact with intelligent extraterrestrial beings from the Sirius star-system. His writings on the Dogon are based on an interpretation of the work of ethnographers Marcel Griaule and Germaine Dieterlen.[1]

Temple received a degree in Oriental Studies and Sanskrit from the University of Pennsylvania in Philadelphia 1965. He was a fellow of the Royal Astronomical Society and an occasional broadcaster with the BBC. He resides in England with his wife Olivia, where they "run a theatrical-design archive, a Romanian cultural foundation, a Green-cement company . . . and a new music mini-label which has just issued 'The Art of the Fugue' by J.S.Bach, played on solo piano."[2]

Other books by Temple include *The Genius of China* and *The Crystal Sun*. He has also written several articles for Time-Life, and has contributed to journals such as *New Scientist* and *The Poetry Review*. His second most recent book, written with his wife, is *The Sphinx Mystery: The Forgotten Origins of the Sanctuary of Anubis* published in early 2009 by Inner Traditions.[2][3] His most recent book is *Egyptian Dawn* published on Sept. 2, 2010 by Century.

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Peter Kolosimo

Peter Kolosimo, pseudonym of **Pier Domenico Colosimo** (15 December 1922 - 23 March 1984) was an Italian journalist and writer. Together with the later Erich von Däniken, he is ranked amongst the founders of pseudoarchaeology (in Italian: *fantarcheologia*).

Born in Modena, he lived in Bolzano for much of his life. In 1969 he won the Premio Bancarella, one of Italy's most prestigious literary prizes, for *Non è terrestre* ("Not from Earth"). His books were translated in 60 countries, including Russia, Japan and China.

Despite his highly controversial theories, he has been coordinator of the Italian Association of Prehistorical Studies.

Kolosimo died in Milan in 1984.

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David Icke

David Icke	
Icke in 2012	
Born	David Vaughan Icke 29 April 1952 Leicester, England
Residence	Ryde, Isle of Wight
Occupation	Writer and speaker
Years active	Since 1990
Known for	Football, television sports, books on global politics
Political party	Formerly the Green Party
Website	
www.davidicke.com [1] Icke's *YouTube* channel [2].	

David Vaughan Icke (pronounced /aɪk/, or IKE, born 29 April 1952) is an English writer and public speaker, best known for his views on what he calls "who and what is really controlling the world." Describing himself as the most controversial speaker in the world, he is the author of 19 books and has attracted a global following that cuts across the political spectrum. His 533-page *The Biggest Secret* (1999) has been called "the Rosetta Stone for conspiracy junkies."[3]

Icke was a well-known BBC television sports presenter and spokesman for the Green Party, when in 1990 a psychic told him he was a healer who had been placed on Earth for a purpose, and that the spirit world was going to pass messages to him so he could educate others. In March 1991 he held a press conference to announce that he was a "Son of the Godhead" – a phrase he said later the media had misunderstood – and the following month told the BBC's Terry Wogan show that the world would soon be devastated by tidal waves and earthquakes. He said the show changed his life, turning him from a respected household name into someone who was laughed at whenever he appeared in public.[4]

He continued nevertheless to develop his ideas, and in four books published over seven years—*The Robots' Rebellion* (1994), *And the Truth Shall Set You Free* (1995), *The Biggest Secret* (1999), and *Children of the Matrix* (2001)—set out a moral and political worldview that combined New-Age spiritualism with a passionate denunciation of totalitarian trends in the modern world. At the heart of his theories lies the idea that a secret group of reptilian humanoids called the Babylonian Brotherhood controls humanity, and that many prominent figures are reptilian, including George W. Bush, Queen Elizabeth II, Kris Kristofferson, and Boxcar Willie.[5]

Michael Barkun has described Icke's position as "New Age conspiracism," writing that he is the most fluent of the conspiracist genre. Richard Kahn and Tyson Lewis argue that the reptilian hypothesis may simply be Swiftian satire, a way of giving ordinary people a narrative with which to question what they see around them.[6]

Personal life and career

Early life and education

Icke was born in Leicester General Hospital to Beric Vaughan Icke and Barbara J. Icke, née Cooke, who were married in Leicester in 1951. Icke was the middle child; there was a brother seven years older, and another seven years younger. Beric had wanted to be a doctor, but his family had no money, so he joined the Royal Air Force instead. He was awarded a British Empire Medal for gallantry in May 1943 after helping to save the crew of an aircraft that had crashed into the Chipping Warden air base in Oxfordshire. Along with a Squadron Leader, he ran into the burning aircraft, without protective clothing, and saved the life of a crew member who was trapped inside.[7]

After the war, Beric got a job in the Gents clock factory, and the family lived in a slum terraced house on Lead Street, near Wharf Street in the centre of Leicester. When Icke was three, they moved to a housing estate known as the Goodwood, one of the 1950s council estates the post-war Labour government built. "To say we were skint," he wrote in 1993, "is like saying it is a little chilly at the North Pole." He remembers having to hide under a window or chair when the council man came to collect the rent—after knocking, the rent man would walk round the house peering through the windows to see whether anyone was at home. His mother never explained that it was about the rent; she just told him to hide, and Icke writes that he still gets a fright whenever he hears a knock on the door.[8]

He was always a loner, spending hours playing with toy steam trains, and preferring to cross the street rather than speak to anyone. He attended Whitehall Infant School, then Whitehall Junior School, where he spent most of his time feeling nervous and shy, often to the point of almost fainting during the morning assembly and having to leave before he passed out. The family doctor suggested a referral to a child psychologist, but his father put his foot down.[9]

Football and first marriage

Icke (right) in goal in the early 1970s, probably for Hereford United

Personal information			
Playing position	Goalkeeper		
Youth career			
1967–1971	Coventry City		
Senior career*			
Years	**Team**	**Apps†**	**(Gls)†**
1971–1973	Hereford United[10]	37	(0)

* Senior club appearances and goals counted for the domestic league only.
† Appearances (Goals).

He made no effort at school and failed at practically everything, but when he was nine, he was chosen for the junior school's football team. It was the first time he had succeeded at anything, and he came to see football as his way out of poverty. He played in goal, which he writes suited the loner in him and gave him a sense of living on the edge between hero and villain.[9]

After failing his 11-plus exam in 1963, he was sent to the city's Crown Hills Secondary Modern, rather than the local grammar school, where he was given a trial for the Leicester Boys Under-Fourteen team. He decided to leave school at 15 after being talent-spotted by Coventry City, who signed him up in 1967 as their youth team's goalkeeper. He also played for Oxford United's reserve team and Northampton Town, on loan from Coventry. Rheumatoid arthritis in his left knee, which later spread to the right knee, ankles, elbows, wrists, and hands, stopped him from making a career out of football. Despite often being in agony during training, he managed to play part-time for Hereford United – including in the first team when they were in the Fourth Division of the English Football League, and when they were promoted to Division Three – before the pain in his joints forced him to retire in 1973 at the age of 21.[11]

He met his first wife, Linda Atherton, in May 1971 at a dance at the Chesford Grange Hotel near Leamington Spa; she was working as a van driver for a garage in Leamington. Shortly after they met, Icke had another one of the huge rows he had started having with his father—always a domineering man, his father was upset that Icke's arthritis was interfering with his football career—so he packed his bags and left home. He moved into a tiny bedsit and worked in a local travel agency during the day, travelling to Hereford twice a week in the evenings to play football.[12]

He and Linda were married on September 30 that year, four months after they met. A daughter was born in March 1975, followed by a son in December 1981 and another in November 1992. Though the couple divorced in 2001, they remain good friends; she runs his publishing arm, David Icke Books, and produces his DVDs.[12]

Sports presenter

The loss of his position with Hereford meant that he and his wife had to sell their home, and for several weeks they lived apart, each moving in with their parents, but he found a job in 1973 as a reporter with the weekly *Leicester Advertiser*, through a contact who was a sports editor at the *Daily Mail*. He moved on to the Leicester News Agency, and through them did some programmes for BBC Radio Leicester, then worked his way up through the *Loughborough Monitor*, the *Leicester Mercury*, and BRMB Radio in Birmingham.[13]

He worked for two months in Saudi Arabia in 1975, helping them run their national football team; it was intended to be a longer-term position, but he missed his wife and new daughter so much that he decided not to return after his first holiday back to the UK. He got his job back at BRMB, then applied successfully to work for *Midlands Today* at the BBC's Pebble Mill studios in Birmingham, and in 1981 moved on to become a sports presenter for the BBC's

national programme, *Newsnight*. The following year he achieved his ambition when offered a job co-hosting *Grandstand*, at the time the BBC's flagship national sports programme.[14]

He moved in 1982 to Ryde on the Isle of Wight, somewhere he had always wanted to live. He appeared on the first edition of British television's first national breakfast show, the BBC's *Breakfast Time*, on 17 January 1983, presenting the sports news for them until 1985. He also published his first book that year, *It's a tough game, son!*, about how to break into football.[15]

He continued to work for BBC Sport until 1990, often on *Grandstand* and snooker programmes, and also at the 1988 Summer Olympics, but despite his professional success – he was by then a household name – a career in television began to lose its appeal for him. He wrote in *Tales from the Time Loop* (2003) that he was beginning to find television workers insincere, shallow, and vicious, with rare exceptions.[16] His contract with the BBC was terminated in August 1990 thanks to a political row, when he refused to pay his Community Charge, a controversial local tax introduced that year in England by Margaret Thatcher. He did end up paying it, but his announcement that he was willing to go to jail rather than pay prompted the BBC, by charter an impartial public-service broadcaster, to distance itself from him.[17]

Green Party, meeting with psychic healer

Icke had begun to flirt with fringe medicine and New Age philosophies during the 1980s, in an effort to find relief from his arthritis, and this encouraged his interest in Green politics.[18] He wrote his second book in 1989, *It Doesn't Have To Be Like This*, an outline of his views on the environment, and became involved with the Green Party from 1988 to 1991, rising to become one of their four Principal Speakers, a position the party had created in lieu of a leader. *The Observer* called him "the Greens' Tony Blair."[19] He was regularly seen at high-profile events. He was invited in 1989 to debate animal rights during a televised debate at the Royal Institute of Great Britain, alongside Tom Regan, Mary Warnock, and Germaine Greer, and in September 1990 his name appeared on advertisements for a children's charity along with Audrey Hepburn, Woody Allen, and other celebrities.[20]

He wrote that 1989 was a time of considerable personal despair for him, and it was during this period that he began to feel a presence around him.[21] In March 1990 he had a sudden feeling while standing in newsagent's that a magnetic force was pulling his feet to the ground, and said he heard a voice tell him to look at a particular section of books. One of the books there was by Betty Shine, a psychic healer in Brighton. He decided to visit her to ask for help with his arthritis.[22]

Shine told him during their third meeting that she had a message for him from Wang Yee Lee, a being who she said looked like a Chinese mandarin and had Socrates standing next to him.[23] The message was that Icke had been sent to heal the Earth. He would become famous, but would face opposition. The spirit world was going to pass ideas to him, which he would speak about to others, sometimes not understanding the words himself. She said he would write five books in three years; that in 20 years there would be a different kind of flying machine, where we could go wherever we wanted and time would have no meaning; and there would be earthquakes in unusual places, because the inner earth was being destabilized by having oil taken from the seabed.[24]

Icke said he had a mystical experience near this pre-Inca burial site in Peru.

As part of the process of making sense of this, he decided in February 1991 to visit the pre-Inca Sillustani burial ground near Puno, Peru, and while there felt drawn to a large mound of earth, at the top of which lay a circle of

waist-high stones. As he stood in the circle, he again felt his feet pulled to the earth as if by a magnet, and an urge to outstretch his arms. His feet started vibrating, and his head felt as though a drill was passing through it. Two thoughts entered his mind: that people will be talking about this in 100 years, and then, "it will be over when you feel the rain." He said his body started shaking as though plugged into an electrical socket and new ideas began to pour into him. Then it started raining, and the experience ended as suddenly as it had begun. He described it later as the "kundalini"—a term from Indian yoga describing a libidinal force that lies coiled at the base of the spine—exploding up through his spine, activating his brain and his chakras, or energy centres, triggering a higher level of consciousness.[25]

He returned to England and began to write a book about the experience, *Truth Vibrations*, which was published in May that year. At a Green Party conference in Wolverhampton on 20 March 1991, before the book appeared, he resigned from the party, telling them he was about to be at the centre of "tremendous and increasing controversy," and winning a standing ovation from them after the announcement.[26]

Turquoise period

What followed was what Icke calls his "turquoise period." He writes that he had been channelling for some time, and had received a message through automatic writing that he was a "Son of the Godhead," interpreting "Godhead" as the "Infinite Mind."[27] He now began to wear only turquoise, which he saw as a conduit for positive energy. He had met Deborah Shaw, an English psychic living in Calgary, Alberta, in August 1990, and after he returned from Peru, they began a relationship, which led to the birth of a daughter in December 1991. At one point, Shaw moved in with him and his wife. Shaw changed her name to Mari Shawsun, while Icke's wife became known as Michaela, which she said was an aspect of the Archangel Michael. They became known in the press as the "turquoise triangle."[19]

In March 1991, a week after he resigned from the Green Party – and shortly after his father died – the three of them held a press conference to announce that Icke was a son of the Godhead. He said the world would end in 1997, preceded by a number of disasters, including a severe hurricane around the Gulf of Mexico and New Orleans, eruptions in Cuba, disruption in China, a hurricane in Derry, and an earthquake on the Isle of Arran. Los Angeles would become an island, New Zealand would disappear, and the cliffs of Kent would be under water by Christmas. He told reporters the information was being given to them by voices and automatic writing.[28]

He wrote in 1993 that he had felt out of control during the press conference. He heard his voice predict the end of the world, and was appalled. "I was speaking the words, but all the time I could hear the voice of the brakes in the background saying, 'David, what the hell are you saying?'" His predictions were splashed all over the next day's front pages, to his great dismay.[29]

Terry Wogan interview

The headlines attracted an invitation to appear on the BBC's prime-time Terry Wogan show, Wogan, on 29 April 1991. When asked if he was claiming to be the son of God, he did not disagree, and amid laughter from the studio audience, he repeated that Britain would soon be devastated by tidal waves and earthquakes.[30] He also talked about politics and the environment:

> When you survey the world today ... when a child dies in this world of preventable disease every two seconds, when the economic system of this world must destroy the Earth simply for that system to survive; when you see all the wars, and when you see all the pain, and when you see all the suffering, is it a force of love and wisdom and tolerance that is in control of this planet?[31]

The interview proved devastating for him. The BBC was criticized for allowing it to go ahead, Des Christy in *The Guardian* calling it a "media crucifixion."[32] Wogan interviewed Icke again in 2006, acknowledging that his comments during the first interview had been "a bit sharp."[30] Icke disappeared from public life for a time, unable to walk down the street without people mocking him. His children were followed to school by journalists and ridiculed by schoolmates, and his wife would open the back door to get the washing in only to find a camera crew filming

her.[33] He told Jon Ronson in 2001:

> One of my very greatest fears as a child was being ridiculed in public. And there it was coming true. As a television presenter, I'd been respected. People come up to you in the street and shake your hand and talk to you in a respectful way. And suddenly, overnight, this was transformed into "Icke's a nutter." I couldn't walk down any street in Britain without being laughed at. It was a nightmare. My children were devastated because their dad was a figure of ridicule.[]

Writing and lecturing

Icke said the interview had been the making of him in the end, that the laughter had set him free. He wrote that every bridge back to his past was ablaze, giving him the courage to develop his ideas without caring what anyone thought of him.[34] He continued to write, turning himself into a prolific and popular author and speaker, and in 1995 set up his own publisher, Bridge of Love Publications, later called David Icke Books.[35] He met his second wife, Pamela Leigh Richards, in Jamaica in 1997. He and Linda divorced in 2001, though they remain the best of friends, and she is involved in the management of his publishing business. He and Pamela married in 2001 and separated in 2008.[36]

Icke addressed the Oxford Union in 2008.

Lewis and Kahn write that Icke has produced a consolidation of all conspiracy theories into one project with unlimited explanatory power, his work cutting across class lines and political divisions.[37] By 2006 he had lectured in 25 countries, his lectures were attracting audiences of several thousand, his books had been translated into eight languages, and his website was getting 600,000 hits a week. *The Biggest Secret* went through six reprintings between 1999 and 2006, and *Alice in Wonderland and the World Trade Center Disaster* (2002) became a top-five seller in South Africa.[35]

He has become known in particular for his lengthy lectures, sometimes speaking for up to eight hours, then selling DVDs of the talks produced by his ex-wife, Linda Atherton. In February 2008 he was invited to address the Oxford Union, the University of Oxford's debating society. His book tour for *Human Race Get Off Your Knees: The Lion Sleeps No More* (2010) encompassed lectures in Australia, Croatia, the Netherlands, and the United States, and ends in October 2012 with a talk at London's Wembley Arena, tickets ranging from £35 to £55. During the tour, he received a standing ovation in November 2011 in New York after an eight-hour lecture to a 2,000-strong crowd at the Nokia Theater in Times Square.[38]

He stood for parliament in the UK in July 2008 as "Big Brother—The Big Picture" in the Haltemprice and Howden by-election, coming 12th with 110 votes and losing his deposit. He explained that he stood because, "if we don't face this now we are going to have some serious explaining to do when we are asked by our children and grandchildren what we were doing when the global fascist state was installed. 'I was watching *EastEnders*, dear' will not be good enough."[39]

Key ideas

Icke combines metaphysical discussion about the nature of the universe and consciousness with conspiracy theories about public figures being satanic paedophiles, and how apparently unconnnected events are in fact attempts to control humanity. He argued in *The Biggest Secret* that human beings originated in a breeding program run by a race of reptilians called Anunnaki from the Draco constellation, and that what we call reality is just a holographic experience; the only reality is the realm of the Absolute. He believes in a collective consciousness that has intentionality; in reincarnation; in other possible worlds that exist alongside ours on other frequencies; and in acquired characteristics, arguing that our experiences change our DNA by downloading new information and

overwriting the software. We are also able to attract experiences to ourselves by means of good and bad thoughts.[40]

Global Elite

Further information: New World Order (conspiracy theory)

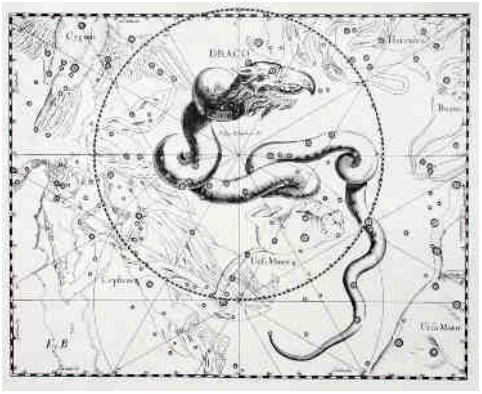
Icke argues that humanity was created by a network of secret societies run by an ancient race of interbreeding bloodlines from the Middle and Near East, originally extraterrestrial. Icke calls them the "Babylonian Brotherhood." The Brotherhood is mostly male. Their children are raised from an early age to understand the mission; those who fail to understand it are pushed aside. The spread of the reptilian bloodline encompasses what Norman Simms calls the odd and ill-matched, extending to 43 American presidents, three British and two Canadian prime ministers, various Sumerian kings and Egyptian pharaohs, and a smattering of celebrities such as Bob Hope. Key Brotherhood bloodlines are the Rockefellers, the Rothschilds, various European royal and aristocratic families, the establishment families of the Eastern United States, and the British House of Windsor—Icke identified the Queen Mother in 2001 as "seriously reptilian."[41]

The Illuminati, Round Table, Council on Foreign Relations, Chatham House, the Trilateral Commission, the Bilderberg Group, the International Monetary Fund, and the United Nations, are all Brotherhood created and controlled, as are the media, military, CIA, Mossad, science, religion, and the Internet, with witting or unwitting support from the London School of Economics.[42] At the apex of the Brotherhood stands the "Global Elite," identified throughout history as the Illuminati, and at the top of the Global Elite stand the "Prison Wardens." The goal of the Brotherhood—their "Great Work of Ages"—is world domination and a micro-chipped population.[41]

Reptoid hypothesis

Icke introduced the reptoid hypothesis in *The Biggest Secret* (1999), which identified the Brotherhood as descendents of reptilians from the constellation Draco, who walk on two legs and appear human, and who live in tunnels and caverns inside the earth. He argues that the reptilians are the race of gods known as the Anunnaki in the Babylonian creation myth, *Enûma Eliš*.[43] According to Barkun, Icke's idea of "inner-earth reptilians" is not new, though he has done more than most to expand it.[44]

Lewis and Kahn write that Icke has taken his "ancient astronaut" narrative from the Israeli-American writer, Zecharia Sitchin, who argued—for example in *Divine Encounters* (1995)—that the Anunnaki had come to Earth for its precious metals. Icke argues that they came specifically for "monoatomic gold," a mineral he says can increase the carrying capacity of the nervous system ten thousandfold. After ingesting it, the reptilians can process vast amounts of information, speed up trans-dimensional travel, and shapeshift from reptilian to human form.[46] They use human fear, guilt, and aggression as energy. "Thus we have the encouragement of wars," he wrote in 1999, "human genocide, the mass slaughter of animals, sexual perversions which create highly charged negative energy, and black magic ritual and sacrifice which takes place on a scale that will stagger those who have not studied the subject."[47] Lewis and Kahn argue that Icke is using allegory to depict the alien, and alienating, nature of global capitalism.[48]



The Draco constellation from *Uranographia* by Johannes Hevelius, 1690. Icke's "reptoid hypothesis" posits that humanity is ruled by descendents of reptilians from Draco.[45]

Icke writes that the Anunnaki have crossbred with human beings, the breeding lines chosen for political reasons, arguing that they are the Watchers, the fallen angels, or "Grigori," who mated with human women in the Biblical

apocrypha. Their first reptilian-human hybrid, possibly Adam, was created 200,000–300,000 years ago. There was a second breeding program 30,000 years ago, and a third 7,000 years ago. It is the half-bloods of the third breeding program who today control the world, more Anunnaki than human, he writes. They have a powerful, hypnotic stare, the origin of the phrase to "give someone the evil eye," and their hybrid DNA allows them to shapeshift when they consume human blood.[49]

In *Children of the Matrix* (2001), he added that the Anunnaki bred with another extraterrestrial race called the "Nordics," who had blond hair and blue eyes, to produce a race of human slave masters, the Aryans. The Aryans retain many reptilian traits, including cold-blooded attitudes, a desire for top-down control, and an obsession with ritual, lending them a tendency toward fascism, rationalism, and racism. Lewis and Kahn write that, with the Nordic hypothesis, Icke is mirroring standard claims by the far right that the Aryan bloodline has ruled the Earth throughout history.[50]

Dimensions

The reptilians not only come from another planet, but are also from another dimension, the lower level of the fourth dimension, the one nearest the physical world. Icke writes that the universe consists of an infinite number of frequencies or dimensions that share the same space, just like television and radio frequencies. Some people can tune their consciousness to other wavelengths, which is what psychic power consists of, and it is from one of these other dimensions that the Anunnaki are controlling this world—though just as fourth-dimensional reptilians control us, they are controlled, in turn, by a fifth dimension. The lower level of the fourth dimension is what others call the "lower astral dimension." Icke argued that it is where demons live, the entities Satanists summon during their rituals. They are, in fact, summoning the reptilians.[51] Barkun argues that the introduction of different dimensions allows Icke to skip awkward questions about which part of the universe the reptilians come from, and how they got here.[52]

Problem-reaction-solution

In *Tales From The Time Loop* (2003), Icke argues that most organized religions, especially Judaism, Christianity and Islam, are Illuminati creations designed to divide and conquer the human race through endless conflicts, as are racial, ethnic, and sexual divisions. He cites the Oklahoma City bombing and 9/11 as examples of events organized by the Global Elite.[53] The incidents allow the Elite to respond in whatever way they intended to act in the first place, a concept Icke calls "order out of chaos," or "problem-reaction-solution". He writes that there are few, if any, public events that are not engineered, or at least used, by the Brotherhood:[19]

> You want to introduce something you know the people won't like. ... So you first create a PROBLEM, a rising crime rate, more violence, a terrorist bomb ... You make sure someone else is blamed for this problem ... So you create a "patsy," as they call them in America, a Timothy McVeigh or a Lee Harvey Oswald. ... This brings us to stage two, the REACTION from the people—"This can't go on; what are THEY going to do about it?" ... This allows THEM to then openly offer the SOLUTION to the problems they have created ..."[54]

Image by Neil Hague from Icke's *Infinite Love is the Only Truth* (2005), showing the Brotherhood, or "Red Dresses." This image depicts George W. Bush, Tony Blair and Queen Elizabeth II as members of the Brotherhood.

Red Dresses

In *Infinite Love is the Only Truth* (2005), Icke introduces the idea of "reptilian software." He says that there are three kinds of people. The highest level of the Brotherhood are the "Red Dresses." These are "software people," elsewhere called "reptilian software," or "constructs of mind." They lack consciousness and free will, and their human bodies are holographic veils.[55]

A second group, the so-called "sheeple"—the vast majority of humanity—have what Icke calls "back seat consciousness." They are conscious, but they do whatever they are told and are the main source of energy for the Brotherhood. They include the "repeaters," the people in positions of influence who simply repeat what other people have told them. Doctors repeat what they are told in medical school and by drug companies, teachers repeat what they learned at teacher training college, and journalists are the greatest repeaters of all. The third group, by far the smallest, are those who see through the illusion; they are people like Neo from the film, *The Matrix*. They are usually dubbed dangerous or mad. The "Red Dress" genetic lines keep obsessively interbreeding to make sure their bloodlines are not weakened by the second or third levels of consciousness, because consciousness can rewrite the software.[55]

Moon Matrix

The Moon Matrix is introduced in *Human Race Get Off Your Knees: The Lion Sleeps No More* (2010), in which he writes that the Earth and the collective human mind are manipulated from the Moon, a spacecraft and inter-dimensional, inter-density portal controlled by the reptilians. The Moon Matrix is a broadcast from that spacecraft to the "human body-computer," specifically to the left hemisphere of the brain, which gives us our sense of reality. He writes: "We are living in a dreamworld within a dreamworld—a Matrix within the virtual-reality universe—and it is being broadcast from the Moon." Unless people force themselves to become fully conscious, their minds are the Moon's mind, an idea further explored in his *Remember Who You Are: Remember 'Where' You Are and Where You 'Come' From* (2012).[56]

Reception

Protests

In *The Robots' Rebellion* (1994), Icke introduced the idea that the Global Elite's plan for world domination was laid out in *The Protocols of the Elders of Zion*, a hoax published in Russia in 1903, which supposedly presented a plan by the Jewish people to take over the world.[57] According to Mark Honigsbaum, Icke refers to it 25 times in the *Robot's Rebellion*, calling it the "Illuminati protocols."[58]

The *Protocols* portrays the Jewish people as "cackling villains from a Saturday matinee," as Jon Ronson put it in his documentary about Icke, *David Icke, the Lizards and the Jews* (2001).[57] It was published in English in 1920 by *The Dearborn Independent*, Henry Ford's newspaper, becoming mixed up with conspiracy theories about anti-Christian Illuminati, international financiers, and the Rothschilds, a Jewish banking dynasty. After it was exposed that year as a hoax by *The Times* of London, Michael Barkun writes that it disappeared from mainstream discourse until interest in it was renewed by the American far right in the 1950s.[57] Barkun argues that Icke's reference to it is the first of a number of instances of him moving dangerously close to antisemitism.[60]

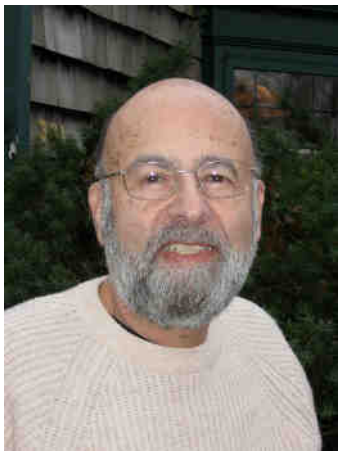
In his 2001 documentary about Icke, Jon Ronson cited this cartoon, "Rothschild" (1898), by Charles Léandre, arguing that Jews have long been depicted as lizard-like creatures out to control the world.[59]

Icke's use of the *Protocols* was greeted with dismay by the Green Party's executive. They had allowed him to address the party's annual conference in 1992, despite the controversy over his Wogan interview, but in September 1994 decided to deny him a platform.[61] Icke wrote to *The Guardian* protesting against the decision, denying that *The Robots' Rebellion* was antisemitic, and rejecting racism, sexism and prejudice of any kind, but in the same letter insisted that whoever wrote the *Protocols* "knew the game plan" for the 20th century.[62] Barkun argues that Icke was trying to have it both ways, offended by the allegation of antisemitism while "hinting at the dark activities of Jewish elites."[63]

Alick Bartholomew of Gateway, Icke's former publisher, said that an early draft of *And the Truth Shall Set You Free* (1995) contained material questioning the Holocaust, and that Icke was dropped because of it.[58] Sam Taylor wrote in *The Observer* in 1997 that, having read the material, he did not believe it was antisemitic, but argued that Icke was "tapping into a seriously paranoid, aggressive strain in U.S. society."[64] Louis Theroux cautioned in 2001 that it might not only be unfair to Icke to allege that he is associating Jews with the Global Elite, but it also lends a seriousness to ideas that would otherwise not deserve it.[65] Icke said it was "friggin' nonsense" that his reptiles represented Jews. "There is a tribe of people interbreeding," he told Jon Ronson in 2001, "which do not, *do not*, relate to any Earth race ... This is not a Jewish plot. This is not a plot on the world by Jewish people".[66]

Icke was briefly detained by immigration officials when he entered Canada in 2000, after his name was added to a watch list because of complaints from the Canadian Jewish Congress.[67] His books were removed from Indigo Books, a Canadian chain, and several stops on his speaking tour were cancelled, as was a lecture in October 2000 at Blackheath Concert Halls in London, for the same reason.[68] Human rights lawyer Richard Warman, working at the time for the Canadian Green Party, took credit for much of this in Jon Ronson's documentary about Icke, which catalogued some of the cancelled appearances.[69]

Academic views



Michael Barkun of Syracuse University writes that Icke is the most fluent of the conspiracy writers.[70]

Michael Barkun sees Icke as a professional conspiracy theorist of the Alex Jones variety, and the most fluent of the genre.[70] He calls Icke's work "improvisational millennialism," with an end-of-history scenario involving a final battle between good and evil. Because everything is connected in the conspiracist world view, Barkun writes, every source can be mined for links. The greater the stigma attached to an idea, the more attractive it becomes, and the vehemence with which the mainstream rejects an idea is almost a measure of its validity. For Icke, the widespread ridiculing of the lizard theory is a guarantee that there's something to it, Barkun argues.[52]

According to Barkun, Icke has actively tried to cultivate the far right. In 1996, he spoke to a conference in Reno, Nevada, alongside opponents of the Brady Handgun Violence Prevention Act—which mandates background checks on people who buy guns in the United States—including Kirk Lyons, a white nationalist lawyer who has represented the Ku Klux Klan.[52]

Barkun argues that the relationship between Icke, the militias, and the Christian Patriots is complex because of the New Age baggage Icke brings with him, and he stresses that Icke is not actually a member of any of these groups, but he has nevertheless absorbed the world view of the radical right virtually intact. "There is no fuller explication of its beliefs about ruling elites than Icke's," he writes. Icke regards Christian patriots as the only Americans who understand the truth about the New World Order, but he also told a Christian patriot group: "I don't know which I dislike more, the world controlled by the Brotherhood, or the one you want to replace it with."[52]

Tyson Lewis and Richard Kahn see Icke differently, more as a spiritual philosopher, arguing that it's not clear he believes in the reptilians himself. They write that there is an almost obsessive-compulsive element to his writing, which includes anything he can find to support a narrative that connects ancient Sumer to modern America, in a way that "defies the laws of academic gravity," and which they say offers unlimited explanatory power. They argue that the lizards may be allegorical, a Swiftian satire intended to alert people to the emergence of a global fascist state. In *Children of the Matrix*, Icke writes that, if the reptilians did not exist, we would have to invent them. "In fact," he says, "we probably have. They are other levels of ourselves putting ourselves in our face."[71]

Lewis and Kahn make use of Douglas Kellner's distinction in *Media Spectacle* (1995) between a reactionary clinical paranoia—a mindset dissociated from reality—and a progressive, critical paranoia that confronts power. They argue that Icke displays elements of both, writing that what they call his "postmodern metanarrative" may be a way of giving ordinary people a narrative structure within which to question what they see around them.[72]

Works

Books

- *It's a Tough Game, Son!*. Piccolo Books, 1983. ISBN 0-330-28047-3
- *It Doesn't Have To Be Like This: Green Politics Explained*. Green Print, 1989. ISBN 1-85425-033-7
- *Truth Vibrations*. Gateway, 1991, 1994. ISBN 1-85860-006-5
- *Love Changes Everything*. Harper Collins Publishers, 1992. ISBN 1-85538-247-4
- *In the Light of Experience: The Autobiography of David Icke*. Time Warner Books, 1993. ISBN 0-7515-0603-6
- *Days of Decision*. Jon Carpenter Publishing, 1993. ISBN 1-897766-01-7
- *The Robot's Rebellion*. Gateway, 1994. ISBN 1-85860-022-7
- *Heal the World: A Do-It-Yourself Guide to Personal and Planetary Transformation*. Gateway, 1994. ISBN 1-85860-005-7
- *...And the Truth Shall Set You Free*. Bridge of Love Publications, 1995. ISBN 0-9538810-5-9
- *I Am Me, I Am Free: The Robot's Guide to Freedom*. Truth Seeker, 1996, 1998. ISBN 0-9526147-5-8
- *Lifting the Veil: David Icke interviewed by Jon Rappoport*. Truth Seeker, 1998. ISBN 0-939040-05-0
- *The Biggest Secret: The Book That Will Change the World*. Bridge of Love Publications, 1999. ISBN 0-9526147-6-6
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- *Alice in Wonderland and the World Trade Center Disaster*. Bridge of Love Publications, 2002. ISBN 0-9538810-2-4
- *Tales from the Time Loop*. Bridge of Love Publications, 2003. ISBN 0-9538810-4-0
- *Infinite Love Is the Only Truth: Everything Else Is Illusion*. Bridge of Love Publications, 2005. ISBN 0-9538810-6-7
- *The David Icke Guide to the Global Conspiracy (and how to end it)*. David Icke Books Ltd, 2007. ISBN 978-0-9538810-8-6
- *Human Race Get Off Your Knees: The Lion Sleeps No More*. David Icke Books Ltd, 2010. ISBN 978-0-9559973-1-0
- *Remember Who You Are: Remember 'Where' You Are and Where You 'Come' From*. David Icke Books Ltd, 2012. ISBN 0-9559973-3-X

Video

- *David Icke: Turning of the Tide* (1996)
- *The Reptilian Agenda* (1999)
- *David Icke: Revelations of a Mother Goddess* (1999)
- *David Icke: The Freedom Road* (2003)
- *David Icke: Secrets of the Matrix*, Parts 1–3 (2003)
- *David Icke, Live in Vancouver: From Prison to Paradise* (2005)
- *Freedom or Fascism: The Time to Choose* (2006)
- *David Icke: Big Brother, the Big Picture* [73], *(2008), free video*
  recorded for the Haltemprice and Howden by-election.
- *Beyond The Cutting Edge* (2008)
- *David Icke Live at the Oxford Union Debating Society (2008)*
- *The Lion Sleeps No more* (2010)
- *Secret Space*
- *Secret Space 2*

Notes

[1] http://davidicke.com/

[2] http://www.youtube.com/user/davidicke?blend=4&ob=5

[3] For the quote about who is really controlling the world, and for "most controversial speaker," see "David Icke Biography 1" (http://www.davidickebooks.co.uk/index.php?act=viewDoc&docId=1), Davidicke.com, accessed June 8, 2011 (archived (http://www.webcitation.org/5z84PW9JW)).

- For the rest, see Barkun 2003, p. 98ff (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA98), 103 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA103).
- For the Rosetta Stone comparison, see Lewis and Kahn 2010, p. 75; for his following, see Lewis and Kahn 2005 (http://www.jstor.org/discover/10.2307/20718709) (courtesy link, p. 3 (http://und.academia.edu/RichardKahn/Papers/76451/The-Reptoid-Hypothesis--Utopian-and-Dystopian-Representational-Motifs-in-David-Ickeâ□□s--Alien-Conspiracy-Theory)).

[4] For the encounter with the psychic, see Barkun 2003, p. 103 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA103).

- For his appearance on the Terry Wogan show, see Ronson, Jon. "David Icke, the Lizards, and the Jews" (http://video.google.com/videoplay?docid=-2912878405399014351), Channel 4 Television, UK, 2001, begins 5:50 mins.
- For "Son of the Godhead," see *In the Light of Experience*, pp. 190–194.
- Also see Wogan's introduction to "David Icke on Wogan" (http://www.youtube.com/watch?v=0nMq6gc1yMg&feature=related), BBC, 1991 and 2006; see 2:24 mins for Icke describing how the interview changed his life.
- That it changed his life, also see "David Icke: Was He Right?" (http://video.google.com/videoplay?docid=6860946590182985661#), Channel Five, UK, 12 December 2006, from 02:20 mins, accessed 12 December 2010.
- For another 1991 interview in which he says he is a son of the Godhead, see Britton, Fern. Interview with David Icke, 1/3 (http://www.youtube.com/watch?v=4q9ncm2jotI&NR=1), BBC's Coast to Coast People, from 6 mins, accessed 1 June 2011.

[5] For mention of those four books, and "New Age conspiracism," see Barkun 2003 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA103), p. 103.

- For the ideas and names, see Ronson, Jon. Beset by lizards (http://www.guardian.co.uk/books/2001/mar/17/features.weekend), *The Guardian*, March 17, 2001.
- For the names, also see Offley 2000a (http://www.publiceye.org/Icke/Ickequotes.htm).

[6] Barkun 2003 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA72), pp. 71–72, 98ff; for "New Age conspiracism," see p. 163.

- Lewis and Kahn 2010, p. 73ff; for the Swift analogy, p. 83.
- Also see Lewis and Kahn 2005 (http://www.jstor.org/discover/10.2307/20718709), (courtesy link, pp. 12–15 (http://und.academia.edu/RichardKahn/Papers/76451/The-Reptoid-Hypothesis--Utopian-and-Dystopian-Representational-Motifs-in-David-Ickeâ□□s--Alien-Conspiracy-Theory)).

[7] For his background and brothers, see *In the Light of Experience*, p. 28.

- For his father's medal, see "1479714 Leading Aircraftman Beric Vaughan Icke, Royal Air Force" (http://www.rafweb.org/BEM_Holders2.htm), RAF website, taken from the *London Gazette*, May 14, 1943. The citation reads:

"One night in March, 1943, an aircraft crashed on a Royal Air Force Station and immediately burst into flames. Squadron Leader Moore (the duty medical officer) saw the accident and, accompanied by Leading Aircraftman Icke, a medical orderly, proceeded to the scene. Squadron Leader Moore directed the removal of the rear gunner, who was dazed and sitting amongst the burning wreckage, to a place of safety. The aircraft was now enveloped in flames and ammunition was exploding. Nevertheless, despite the intense heat and the danger from exploding oxygen bottles this officer and airman entered the burning wreckage in an attempt to rescue another member of the crew who was pinned down. Without any protective clothing they lifted aside the burning wreckage and, with great difficulty, succeeded in extricating the injured man. Squadron Leader Moore rendered first aid to the rescued man. Squadron Leader Moore sustained burns to his chest and hands in carrying out the operation. This officer and airman both displayed courage and devotion to duty in keeping with the highest traditions of the Royal Air Force.

"Acting Squadron Leader Frederick Thomas Moore, B.S., F.R.C.S., L.R.C.P. (23417), Reserve of Air Force Officers was awarded the MBE for his part in this action."

[8] *In the Light of Experience*, pp. 29, 33.

- Also see *Tales from the Time Loop*, pp. 2–3.

[9] *In the Light of Experience*, pp. 36, 38.

- Also see *Tales from the Time Loop*, pp. 2–3.

[10] David Icke Coventry City (http://www.ynw62.dial.pipex.com/icke.htm)

[11] *In the Light of Experience*, pp. 44, 46, 54, 58, 60–70.

[12] *In the Light of Experience*, pp. 61–66, 82, 96.

[13] *In the Light of Experience*, pp. 72, 75-83.

[14] *In the Light of Experience*, pp. 83–95.

[15] David Icke filmography (http://ftvdb.bfi.org.uk/sift/individual/126909?view=credit&page=2), British Film Institute, accessed 14 November 2009.

[16] *Tales from the Time Loop* p. 4.

[17] "Protester David Icke finally pays community charge," *The Guardian*, 14 November 1990.

- For the BBC not renewing the contract in August 1990, see Kennedy, Maev. "Icke resigns Green Speaker and parliamentary roles," *The Guardian*, 20 March 1991.

[18] Grossman 1991 (http://www.social-ecology.org/1991/01/left-green-perspectives-24/).

[19] Taylor 1997.

- For the daughter, see *In the Light of Experience*, pp. 221–223.

[20] For the animal rights debate, see Icke, David. "Does the Animal Kingdom need a Bill of Rights?" (http://www.youtube.com/watch?v=e6fe6VBG3e0&feature=related), Royal Institute of Great Britain, 1989, accessed 12 December 2010.

- For the ads, see *Weekend Guardian*, 22–23 September 1990.

[21] *Days of Decision*, p. 19.

[22] "The 10 worst decisions in the history of sport (http://observer.guardian.co.uk/osm/story/0,,870731,00.html), *The Observer*, 12 January 2003.

[23] *In the Light of Experience*, pp. 146–149.

[24] "David Icke Biography 1" (http://www.davidickebooks.co.uk/index.php?act=viewDoc&docId=1) (archived (http://www.webcitation.org/66tnkaCvp)).

- For the five books in three years, earthquakes, and flying machine, see "David Icke Biography 2" (http://www.davidickebooks.co.uk/index.php?act=viewDoc&docId=6), davidicke.com, accessed 12 December 2010 (archived (http://www.webcitation.org/66tnr47yM)).

[25] *Tales from the Time Loop*, pp. 12–13, 16.

- Also see Barkun 2003, p. 103 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA103).

[26] Kennedy, Maev. "Icke resigns Green Speaker and parliamentary roles," *The Guardian*, 20 March 1991.

[27] For "Son of the Godhead," see *In the Light of Experience*, p. 190, and for the "Infinite Mind," see p. 208.

[28] Ezard, John. "'Son and daughter of God' predict apocalypse is nigh," *The Guardian*, 28 March 1991.

- For the death of his father, see *In the Light of Experience*, p. 188. For the press conference, see p. 193.

[29] *In the Light of Experience*, p. 193.

[30] "David Icke on Wogan" (http://www.youtube.com/watch?v=0nMq6gc1yMg&feature=related), BBC, 1991 and 2006, courtesy of *YouTube*.

[31] David Icke on Wogan, 29 April 1991, in "Still crazy after all these years" (http://www.youtube.com/watch?v=yrssAxqCLfs&feature=player_profilepage), at 4 mins, 11 secs, accessed 30 March 2011.

[32] Christy, Des. "Crucifixion, courtesy of the BBC," *The Guardian*, May 6, 1991.

[33] "David Icke: Was He Right?" (http://video.google.com/videoplay?docid=6860946590182985661#), Channel Five, 12 December 2006; courtesy of *Google Video*, from 02:20 mins, accessed 12 December 2010.

[34] *Tales from the Time Loop*, pp. 14, 17.

- Also see David Icke: Was He Right? (http://video.google.com/videoplay?docid=6860946590182985661#), Channel Five, UK, *YouTube*, December 12, 2006.

[35] For the details of his lecture tours, website numbers, countries lectured in, see "David Icke: Was He Right?" (http://video.google.com/videoplay?docid=6860946590182985661#), Channel Five, UK, 12 December 2006.

- For the reprintings and South Africa reference, see Lewis and Kahn 2010, p. 75; also see Lewis and Kahn 2005 (http://www.jstor.org/discover/10.2307/20718709), (courtesy link, pp. 3–5 (http://und.academia.edu/RichardKahn/Papers/76451/The-Reptoid-Hypothesis--Utopian-and-Dystopian-Representational-Motifs-in-David-Ickeâ□□s--Alien-Conspiracy-Theory)).

[36] Clarke, Natalie. "Divorced from reality" (http://www.highbeam.com/doc/1G1-276524609.html), *The Daily Mail*, 7 January 2012.

[37] Lewis and Kahn 2010, p. 75.

[38] For Oxford Union, see Evans, Paul. "Interview: David Icke" (http://www.newstatesman.com/life-and-society/2008/03/icke-world-conspiracy), *The New Statesman*, 3 March 2008.

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- Also see Marre, Oliver. "Pendennis" (http://observer.guardian.co.uk/7days/story/0,,2243708,00.html), *The Observer*, 20 January 2008.
- For the book tour and New York, see Leonard, Tom. "The second coming of David Icke" (http://www.highbeam.com/doc/1G1-273535615.html), *The Daily Mail*, 28 November 2011.

[39] "David Icke stood for the None (No Party)" (http://www.votewise.co.uk/index.php?pg=show&c=1076&eid=MP0003-0&this=1076), VoteWise, accessed 12 December 2010.

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[40] For law of attraction/magnetic energy and satanic involvement, see for example *Children of the Matrix*, p. 291ff, and *The Biggest Secret*, pp. 30–40.

- For other possible worlds/frequencies, see *The Biggest Secret*, pp. 26–27.
- For changing DNA, see *Infinite Love is the Only Truth*, pp. 78–84, 148.

[41] Barkun 2003, p. 104 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA104).

- For the "odd and ill-matched," see Simms 2002, p. 33.
- For the names, see Ronson, Jon. Beset by lizards (http://www.guardian.co.uk/books/2001/mar/17/features.weekend), *The Guardian*, March 17, 2001; Offley 2000a (http://www.publiceye.org/Icke/Ickequotes.htm), and Icke, March 2000 (http://web.archive.org/web/20000301054123/http://www.davidicke.com/icke/articles/listsatan.html) (archived (http://www.webcitation.org/66t8HEkur).
- For the ideas, see:
  - *The Biggest Secret*, pp. 1–2.
  - *And the Truth Shall Set You Free*, p. 8.
  - *Children of the Matrix*, pp. 19, 79, 251, 368.

[42] *Children of the Matrix*, p. 339.

- Lewis and Kahn 2005 (http://www.jstor.org/discover/10.2307/20718709), (courtesy link, p. 11 (http://und.academia.edu/RichardKahn/Papers/76451/The-Reptoid-Hypothesis--Utopian-and-Dystopian-Representational-Motifs-in-David-Ickeâ□□s--Alien-Conspiracy-Theory)).
- For the London School of Economics, see *Human Race Get off Your Knees, for example pp. 134, 646; and Kay 2011, p. 180.*

[43] *The Biggest Secret*, pp. 19–25.

[44] Barkun 2003, p. 106 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA106).
[45] Barkun 2003, p. 105 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA105).
[46] Lewis and Kahn 2010, p. 81.
[47] *The Biggest Secret*, pp. 30–38, 40.

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[48] Lewis and Kahn 2010, p. 82.
[49] *The Biggest Secret*, pp. 40-45.
[50] *Children of the Matrix*, pp. 19, 79, 251.

- Lewis and Kahn 2005 (http://www.jstor.org/discover/10.2307/20718709), (courtesy link, pp. 9–10 (http://und.academia.edu/RichardKahn/Papers/76451/The-Reptoid-Hypothesis--Utopian-and-Dystopian-Representational-Motifs-in-David-Ickeâ□□s--Alien-Conspiracy-Theory)).

[51] *The Biggest Secret*, pp. 26–27.
[52] Barkun 2003, pp. 106–108 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA106).
[53] Kay 2011, pp. 72, 179–180.

- For Icke's views, see *Alice in Wonderland and the World Trade Center Disaster*, 2002, e.g. pp. 154, 205.

[54] Icke, David. "Problem-reaction-solution" (http://www.newsforthesoul.com/icke-2.htm), *News for the Soul*, accessed December 12, 2010.
[55] *Infinite Love is the Only Truth*, pp. 78–84, 148.

- Also see David Icke: Was He Right? (http://video.google.com/videoplay?docid=6860946590182985661#), Channel Five, UK, *YouTube*, 12 December 2006.

[56] *Human Race Get Off Your Knees*, 2010, pp. 618, 627, 632.
[57] Barkun 2003, pp. 49–50 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA49).

- Ronson, March 17, 2001 (http://www.guardian.co.uk/books/2001/mar/17/features.weekend).
- *The Protocols of the Elders of Zion* was written around 1897, probably under the direction of the Russian secret police in Paris, and purports to be transcripts of 24 addresses given to a group of Jewish elders. See Protocols of the Elders of Zion (http://www.ushmm.org/wlc/article.php?lang=en&ModuleId=10007058), United States Holocaust Memorial Museum, and the museum's timeline (http://www.ushmm.org/wlc/article.php?lang=en&ModuleId=10007244).

It was exposed as a hoax in 1920 by *The Times* of London, which wrote that it was a work of plagiarism derived from two sources: *The Dialogue in Hell Between Machiavelli and Montesquieu (1864)* by a French satirist, Maurice Joly, which had nothing to do with Jews; and *Biarritz* (1868), an antisemitic novel by a German writer, Hermann Goedsche. See Barkun 2003, pp. 48–50 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA48).

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[58] Honigsbaum 1995 (http://web.archive.org/web/19990428140350/http://www2.ca.nizkor.org/ftp.cgi/orgs/british/combat-18/press/evening-standard.052695).
[59] Ronson, Jon. "David Icke, the Lizards, and the Jews" (http://video.google.com/videoplay?docid=-2912878405399014351), Channel 4 Television, UK, 2001, 06:12 mins.
[60] Barkun 2003, p. 104 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA104).

- For more on this, see Simms 2002, p. 33ff (http://books.google.com/books?hl=en&lr=&id=eFFsEYvBEZgC&oi=fnd&pg=PA33).

[61] "Greens bar Icke" (http://www.independent.co.uk/news/uk/greens-bar-icke-1448269.html), *The Independent*, 12 September 1994.

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[62] Icke, David. "Down but speaking out among the Greens," letter to the editor, *The Guardian*, 14 September 1994.
[63] Barkun 2003, p. 144 (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA144).

- Icke writes: "I strongly believe that a small Jewish clique which has contempt for the mass of Jewish people worked with non-Jews to create the First World War, the Russian Revolution, and the Second World War. This Jewish/non-Jewish Elite used the First World War to secure the Balfour Declaration and the principle of the Jewish State of Israel in Palestine (for which, given the genetic history of most Jewish people, there is absolutely no justification on historical grounds or any other). They then dominated the Versailles Peace Conference and created the circumstances which made the Second World War inevitable. They financed Hitler to power in 1933 and made the funds available for his rearmament. See *And the Truth Shall Set You Free*, pp. 120–121, cited in Offley 2000a (http://www.publiceye.org/Icke/Ickequotes.htm).

[64] Taylor, Sam. "So I was in this bar with the son of God...," *The Observer*, 20 April 1997.

- See "Master races" (http://www.bibliotecapleyades.net/biggestsecret/andtruthfreebook/truthfree07.htm), chapter seven, *And the Truth Shall Set You Free*.

[65] Theroux 2001 (http://books.guardian.co.uk/reviews/politicsphilosophyandsociety/0,6121,469460,00.html).

[66] Ronson, Jon. "David Icke, the Lizards, and the Jews" (http://video.google.com/videoplay?docid=-2912878405399014351), Channel 4 Television, UK, 2001, from 4:26 mins.

[67] Ronson, 17 March 2001 (http://www.guardian.co.uk/books/2001/mar/17/features.weekend).

- During a debate in 1999 about whether to allow him to speak at the University of Toronto, law professor Ed Morgan wrote to Robert Prichard, the university's president, describing Icke's work as "precisely the type of vilifying material with which the Supreme Court was concerned in its decision regarding the Criminal Code of Canada ban. The publications praise classic antisemitic tracts, and are replete with references to a secret society carrying on a global conspiracy led by a manipulating Jewish clique"; see Jabbari 1999 (http://web.archive.org/web/20060613220049/www.varsity.utoronto.ca/archives/120/oct12/news/anti.htm).
- Also see Kraft 1999 (http://web.archive.org/web/20070301204725/http://www.cjnews.com/pastIssues/99/oct7-99/front2.htm).

[68] Cowley, Jason. "The Icke Files" (http://www.highbeam.com/doc/1P2-5116145.html), *The Independent on Sunday*, 1 October 2000.

[69] Ronson, Jon. "David Icke, the Lizards, and the Jews" (http://video.google.com/videoplay?docid=-2912878405399014351), Channel 4 Television, UK, 2001. Warman appears at 0:21 mins.

- Also see Gillis 2008 (http://www.macleans.ca/canada/national/article.jsp?content=20080409_48864_48864&page=4), pp. 4–5.
- *Children of the Matrix*, p. 412.

[70] For comparison with Alex Jones, and for the view that Icke is the most fluent of the genre, see Barkun 2003, p. 98ff (http://books.google.com/books?id=LiwjVsNBw-cC&pg=PA98), 163.

- For "professional conspiracy theorist," see Barkun 2011, pp. 71–72 (http://books.google.com/books?id=XAMYE8OLzu0C&pg=PA72).

[71] *Children of the Matrix*, pp. 423–424.

- Lewis and Kahn 2005 (http://www.jstor.org/discover/10.2307/20718709), (courtesy link, pp. 12–14 (http://und.academia.edu/RichardKahn/Papers/76451/The-Reptoid-Hypothesis--Utopian-and-Dystopian-Representational-Motifs-in-David-Ickeâ□□s--Alien-Conspiracy-Theory)).
- Lewis and Kahn 2010, p. 75.

[72] Lewis and Kahn 2010, p. 88ff.

- Lewis and Kahn 2005 (http://www.jstor.org/discover/10.2307/20718709), (courtesy link, p. 15 (http://und.academia.edu/RichardKahn/Papers/76451/The-Reptoid-Hypothesis--Utopian-and-Dystopian-Representational-Motifs-in-David-Ickeâ□□s--Alien-Conspiracy-Theory)).

[73] http://video.google.com/videoplay?docid=-4799447112501062338

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Alleged Proof

Anunnaki

The **Anunnaki** (also transcribed as: **Anunna**, **Anunnaku**, **Ananaki** and other variations) are a group of Mesopotamian (Sumerian, Akkadian, Assyrian and Babylonian) deities. The name is variously written "^{d}a-nuna", "^{d}a-nuna-ke$_4$-ne", or "^{d}a-nun-na", meaning something to the effect of "those of royal blood"[1] or 'princely offspring'.[2] Their relation to the group of gods known as the Igigi is unclear — at times the names are used synonymously but in the Atra-Hasis flood myth they have to work for the Anunnaki, rebelling after 40 days and replaced by the creation of humans.[3]

Jeremy Black and Anthony Green offer a slightly different perspective on the Igigi and the Anunnaki, writing that "lgigu or Igigi is a term introduced in the Old Babylonian Period as a name for the (ten) "great gods". While it sometimes kept that sense in later periods, from Middle Assyrian and Babylonian times on it is generally used to refer to the gods of heaven collectively, just as the term Anunnakku (Anuna) was later used to refer to the gods of the underworld. In the Epic of Creation, it is said that there are 300 lgigu of heaven."[4]

The Anunnaki appear in the Babylonian creation myth, *Enuma Elish*.[5] In the late version magnifying Marduk, after the creation of mankind, Marduk divides the Anunnaki and assigns them to their proper stations, three hundred in heaven, three hundred on the earth. In gratitude, the Anunnaki, the "Great Gods", built Esagila, the splendid: "They raised high the head of Esagila equaling Apsu. Having built a stage-tower as high as Apsu, they set up in it an abode for Marduk, Enlil, Ea." Then they built their own shrines.

According to later Assyrian and Babylonian myth, the Anunnaki were the children of Anu and Ki, brother and sister gods, themselves the children of Anshar and Kishar (Skypivot and Earthpivot, the Celestial poles), who in turn were the children of Lahamu and Lahmu ("the muddy ones"), names given to the gatekeepers of the Abzu temple at Eridu, the site at which the creation was thought to have occurred. Finally, Lahamu and Lahmu were the children of Tiamat (Goddess of the Ocean) and Abzu (God of Fresh Water).

The length of time "40 days" is used in antiquity when an unknown amount of time has passed. eg. It rained for 40 days and 40 nights.

Notes

[1] Leick, Gwendolyn: *A Dictionary of Ancient Near Eastern Mythology* (NY: Routledge, 1998), p. 7

[2] Black, Jeremy and Green, Anthony: *Gods, Demons and Symbols of Ancient Mesopotamia: An Illustrated Dictionary* University of Texas Press (Aug 1992) ISBN 978-0-292-70794-8 p.34

[3] Leick, Gwendolyn: *A Dictionary of Ancient Near Eastern Mythology* (NY: Routledge, 1998), p. 85

[4] Black, Jeremy and Green, Anthony: *Gods, Demons and Symbols of Ancient Mesopotamia: An Illustrated Dictionary* University of Texas Press (Aug 1992) ISBN 978-0-292-70794-8 p.106 (http://books.google.co.uk/books?id=pr8-i1iFnIQC&printsec=frontcover&dq=Black,+Jeremy+and+Green,+Anthony:+Gods,+Demons+and+Symbols+of+Ancient+Mesopotamia:+An+Illustrated+Dictiona&ei=uDOAS6O3MKSCygTdye2OCw&cd=1#v=onepage&q=Anuna&f=false)

[5] Enuma Elish (http://www.ancient.eu.com/article/225/), tablet 1, verse 156

Chariots of the Gods?

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Original title	*Erinnerungen an die Zukunft: Ungelöste Rätsel der Vergangenheit*
Publisher	Econ-Verlag (Germany) Putnam (USA)
Publication date	1968

Chariots of the Gods? Unsolved Mysteries of the Past (German: *Erinnerungen an die Zukunft: Ungelöste Rätsel der Vergangenheit*) is a book authored in 1968 by Erich von Däniken. It involves the hypothesis that the technologies and religions of many ancient civilizations were given to them by ancient astronauts who were welcomed as gods.

Prior to publication, the book was extensively rewritten by its editor, Wilhelm Roggersdorf (a pen name of the German screenwriter Wilhelm "Utz" Utermann).[1][2][3]

Content

Von Däniken offers the following theories:

- The existence of structures and artifacts have been found which represent higher technological knowledge than is presumed to have existed at the times they were manufactured. Von Däniken maintains that these artifacts were produced either by extraterrestrial visitors or by humans who learned the necessary knowledge from them. Such artifacts include the Egyptian pyramids, Stonehenge, and the Moai of Easter Island. Further examples include a medieval map known as the Piri Reis Map, allegedly showing the Earth as it is seen from space, and the Nazca lines in Peru, which he explains as landing strips for an airfield.
- Interpretations of ancient artwork throughout the world as depictions of astronauts, air and space vehicles, extraterrestrials, and complex technology. Däniken also describes elements that he believes are similar in art of unrelated cultures.

Statue from the late Jōmon period (1000 - 400 BC) in Japan, interpreted by Daniken as depicting an alien visitor.

The Nazca lines (200 BCE - 700 CE) in Peru, interpreted by Daniken as landing strips for alien visitors.

- Explanations for the origins of religions as reactions to contact with an alien race, including interpretations of the Old Testament of the Bible. According to von Däniken, humans considered the technology of the aliens to be supernatural and the aliens themselves to be gods. Däniken asks if the oral and literal traditions of most religions contain references to visitors from stars and vehicles travelling through air and space. These, he says, should be interpreted as literal descriptions which have changed during the passage of time and become more obscure. Examples such as: Ezekiel's revelation in Old Testament, which he interprets as a detailed description of a landing spacecraft with angels in the likeness of man. Moses and the directions 'God' gave him to construct the Ark of the Covenant, which is assumed to be a communication device with an alien race. Lot and his extended family being ordered by human like 'angels' to go to the mountains, due to the destruction of the city of Sodom by God. His wife looked back at the possible nuclear explosion, and fell "dead on the spot". Däniken attempts to draw an analogy with the "cargo cults" that formed during and after World War II, when once-isolated tribes in the South Pacific mistook the advanced American and Japanese soldiers for gods.

Response

Scientists and historians have rejected his ideas, claiming that the book's conclusions were based on faulty, pseudoscientific evidence, some of which was later demonstrated to be fraudulent or fabricated, and under illogical premises. For example, Ronald Story wrote a book rebutting Däniken's ideas in 1976 titled *The Space Gods Revealed*. A similar internationally bestselling book, entitled *Crash Go The Chariots* by Clifford Wilson, appeared in 1972.

Soon after the publication of *Chariots of the Gods?* von Däniken was accused of stealing the ideas of French author Robert Charroux.[4]

A 2004 article in *Skeptic* magazine[5] states that von Däniken plagiarized many of the book's concepts from *The Morning of the Magicians*, that this book in turn was heavily influenced by the Cthulhu Mythos, and that the core of the ancient astronaut theory originates in H. P. Lovecraft's short stories "The Call of Cthulhu" and "At the Mountains of Madness".

One artifact offered as evidence in the book has been disclaimed by Däniken himself. *Chariots* asserts that a non-rusting iron pillar in India was evidence of extraterrestrial influence, but Däniken admitted in a *Playboy* interview (vol.21, no.8, August 1974) that the pillar was man-made and that as far as supporting his theories goes "we can forget about this iron thing." Neither this nor any other discredited evidence has been removed from subsequent editions of *Chariots of the Gods*.[6][7]

The iron pillar of Delhi, erected by Chandragupta II the Great, which Von Däniken claimed did not rust.

One book commonly cited in support of von Däniken is *The Spaceships of Ezekiel* by former NASA design engineer Josef F. Blumrich (March 17, 1913 – February 10, 2002), who also wrote a summary article, "The spaceships of the prophet Ezekiel".[8]

Adaptations

The book was adapted as a German documentary film *Chariots of the Gods*, produced by Terra-Filmkunst, and as a TV documentary *In Search of Ancient Astronauts* (Alan Landsburg Productions).[9]

As of March 2009, Paradox Entertainment owned the film rights of the book.[10]

In May 2012, Markus Beyr's Austria-based production company Attraktion! Group [11] announced it would be producing a Chariots of the Gods theme park (location TBD, with China cited as a favored site) and a series of indoor attractions, with the direct involvement of author Erich von Daeniken. It was also announced that actor Roger Moore would be the official narrator. The announcement was published by InPark Magazine in an interview with Markus Beyr [12]. The article further states, "the IP of Chariots was bought by Media Invest Est." and that the theme park and attractions would be part of a worldwide, branded transmedia rollout that will also include a television series and video games.

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[2] Fritze, Ronald (2009), *Invented Knowledge: False History, Fake Science and Pseudo-religions*, Reaktion Books, p. 206, 212, footnote 76 in page 286, ISBN 978-1-86189-817-3

[3] Krassa, Peter (1978), *Erich von Däniken: Disciple of the Gods*, London: W. H. Allen & Co, pp. 82-83, ISBN 0-352-30262-3

[4] *Der Spiegel*, March 17, 1969, article entitled "Däniken: Wer von Wem?", pages 184-185 (http://wissen.spiegel.de/wissen/image/show.html?did=45763499&aref=image036/2006/02/03/PPM-SP196901201840185.pdf&thumb=false)

[5] http://jcolavito.tripod.com/lostcivilizations/id26.html

[6] *Horizon Special: The Case of the Ancient Astronauts* (BBC 2,1977). (http://ftvdb.bfi.org.uk/sift/title/163029)

[7] *Playboy*, page 64, Volume 21 Number 8, 1974. Quoting von Däniken: "Oh, God, I have so many times tried to correct things, and my experience has been that the corrections are almost never made."

[8] (http://www.spaceshipsofezekiel.com/other/Blumrich-article-The-spaceships-of-the-prophet-Ezekiel-linked.pdf)*Impact of Science on Society*, Volume XXIV, Number 4 (1974).

[9] http://www.imdb.com/title/tt0133018/

[10] Michael Fleming (2009-03-10). "Paradox to ride 'Chariots of the Gods'" (http://www.variety.com/article/VR1118001052). *Variety*. . Retrieved 2009-03-10.

[11] http://www.attraktion.com

[12] http://www.inparkmagazine.com/issues/41/attraktion.htm

External links

- Erich von Daniken's "Chariots of the Gods?": Science or Charlatanism? by Robert Sheaffer (http://www.debunker.com/texts/vondanik.html)
- Chariots of Lies: Did aliens really build the Pyramids? (http://www.abc.net.au/science/correx/archives/lies.htm)
- Erinnerungen an die Zukunft (1970) IMDb Entry (http://imdb.com/title/tt0065702)
- Chariots of the gods (http://www.legendarytimes.com/index.php?op=page&pid=36)
- Center for Ancient Astronaut Research (http://www.legendarytimes.com)
- Blumrich, Josef F. (October-December 1974), "spaceships of the prophet Ezekiel, The" (http://www.spaceshipsofezekiel.com/other/Blumrich-article-The-spaceships-of-the-prophet-Ezekiel-linked.pdf), *Impact of Science on Society* (UNESCO) **Vol. XXIV** (No. 4): 329–336

Nazca Lines

Lines and Geoglyphs of Nazca and Pampas de Jumana *	
UNESCO World Heritage Site	
Country	Peru
Type	Cultural
Criteria	i, iii, iv
Reference	700 [1]
Region **	Latin America and the Caribbean
Inscription history	
Inscription	1994 (18th Session)
* Name as inscribed on World Heritage List [2] ** Region as classified by UNESCO [3]	

The **Nazca Lines** /ˈnæzkə/ are a series of ancient geoglyphs located in the Nazca Desert in southern Peru. They were designated as a UNESCO World Heritage Site in 1994. The high, arid plateau stretches more than 80 kilometres (**unknown operator: u'strong'** mi) between the towns of Nazca and Palpa on the *Pampas de Jumana* about 400 km south of Lima. Although some local geoglyphs resemble Paracas motifs, scholars believe the Nazca Lines were created by the Nazca culture between 400 and 650 AD.[4] The hundreds of individual figures range in complexity from simple lines to stylized hummingbirds, spiders, monkeys, fish, sharks, orcas, llamas, and lizards.

The lines are shallow designs made in the ground by removing the reddish pebbles and uncovering the whitish/grayish ground beneath. Hundreds are simple lines or geometric shapes; more than seventy are zoomorphic designs of animals such as birds, fish, llamas, jaguar, monkey, or human figures. Other designs include phytomorphic shapes such as trees and flowers. The largest figures are over 200 metres (**unknown operator: u'strong'** ft) across. Scholars differ in interpreting the purpose of the designs, but in general they ascribe religious significance to them. Other theories have been summarized as follows:

> "The geometric ones could indicate the flow of water or be connected to rituals to summon water. The spiders, birds, and plants could be fertility symbols. Other possible explanations include: irrigation schemes or giant astronomical calendars."[5]

Due to the dry, windless, and stable climate of the plateau and its isolation, for the most part the lines have been preserved. Extremely rare changes in weather may temporarily alter the general designs.

Discovery and construction

Contrary to the popular belief that the lines and figures can only be seen with the aid of flight, they are visible from atop the surrounding foothills. They were first discovered by the Peruvian archaeologist Toribio Mejia Xesspe, who spotted them when hiking through the foothills in 1927. He discussed them at a conference in Lima in 1939.[6]

Paul Kosok, a historian from Long Island University, is credited as the first scholar to seriously study the Nazca Lines. In the country in 1940-41 to study ancient irrigation systems, he flew over the lines and realized that one was in the shape of a bird. Another chance helped him see how lines converged at the winter solstice in the Southern Hemisphere. He began to study how the lines might have been created, as well as to try to determine their purpose. He was joined by Maria Reiche, a German mathematician and archaeologist to help figure out the purpose of the Nazca Lines. They proposed one of the earliest reasons for the existence of the figures; to be markers on the horizon to show where the sun and other celestial bodies rose. Archeologists, historians and mathematicians have all struggled with determining the purpose of the lines.

Determining how they were made has been easier than figuring why they were made. Scholars have theorized the Nazca people could have used simple tools and surveying equipment to construct the lines. Archaeological surveys have found wooden stakes in the ground at the end of some lines, which support this theory. One such stake was carbon-dated and was the basis for establishing the age of the design complex. The scholar Joe Nickell of the University of Kentucky has reproduced the figures by using tools and technology available to the Nazca people. The *National Geographic* called his work "remarkable in its exactness" when compared to the actual lines.[7] With careful planning and simple technologies, a small team of people could recreate even the largest figures within days, without any aerial assistance.[6]

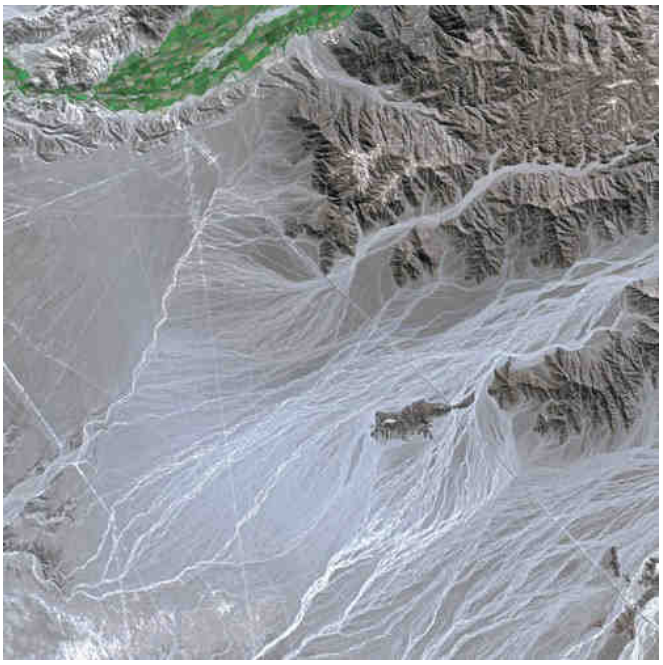
On the ground, most of the lines are formed by a shallow trench with a depth of between 10 cm (**unknown operator: u'strong'** in) and 15 cm (**unknown operator: u'strong'** in). Such trenches were made by removing the reddish-brown iron oxide-coated pebbles that cover the surface of the Nazca desert. When this gravel is removed the light-colored earth which is exposed in the bottom of the trench produces lines which contrast sharply in color and tone with the surrounding land surface. This sublayer contains high amounts of lime which, with the morning mist, hardens to form a protective layer that shields the lines from winds, thereby preventing erosion.

The Nazca "drew" several hundred simple but huge curvilinear animal and human figures by this technique. In total, the earthwork project is huge and complex: the area encompassing the lines is nearly 500 square kilometres (**unknown operator: u'strong'** sq mi), and the largest figures can span nearly 270 metres (**unknown operator: u'strong'** ft). Some of the measurements for the figures include that the Hummingbird is 93 meters (310 ft) long, the Condor is 134 meters (440 ft), the Monkey is 93 meters (310 ft) by 58 meters (190 ft), and the Spider is 47 meters (150 ft). The extremely dry, windless, and constant climate of the Nazca region has preserved the lines well. The Nazca desert is one of the driest on Earth and maintains a temperature around 25 °C (**unknown operator: u'strong'** °F) all year round. The lack of wind has helped keep the lines uncovered and visible to the present day.

The discovery of two new small figures was announced in early 2011 by a Japanese team from Yamagata University. One of these resembles a human head and is dated to the early period of Nazca culture or earlier and the other, undated, an animal. In March 2012 the university announced that a new research center would be opened at the site in September 2012 to study the area for the next 15 years.The team has been doing field work there since 2006 when it found about 100 new geoglyphs.[8][9]

Purpose

Archeologists, ethnologists, and anthropologists have studied the ancient Nazca culture and the complex to try to determine the purpose of the lines and figures. One hypothesis is that the Nazca people created them to be seen by their gods in the sky. Kosok and Reiche advanced a purpose related to astronomy and cosmology: the lines were intended to act as a kind of observatory, to point to the places on the distant horizon where the sun and other celestial bodies rose or set in the solstices. Many prehistoric indigenous cultures in the Americas and elsewhere constructed earthworks that combined such astronomical sighting with their religious cosmology, as did the later Mississippian culture at Cahokia in present-day United States. Another example is Stonehenge in England.



Nazca Lines seen from SPOT Satellite

But, Gerald Hawkins and Anthony Aveni, experts in archaeoastronomy, concluded in 1990 that there was insufficient evidence to support such an astronomical explanation.[10]

Reiche asserted that some or all of the figures represented constellations. By 1998, Phyllis B. Pitluga, a protégé of Reiche and senior astronomer at the Adler Planetarium in Chicago, had concluded that the animal figures were "representations of heavenly shapes. But she contends that they are not shapes of constellations but of what might be called counter constellations, the irregular-shaped dark patches within the twinkling expanse of the Milky Way."[11] Aveni criticized her work for failing to account for all the details.

In 1985, the archaeologist Johan Reinhard published archaeological, ethnographic, and historical data demonstrating that worship of mountains and other water sources predominated in Nazca religion and economy from ancient to recent times. He theorized that the lines and figures were part of religious practices involving the worship of deities associated with the availability of water, which directly related to the success and productivity of crops. He interpreted the lines as sacred paths leading to places where these deities could be worshiped. The figures were symbols representing animals and objects meant to invoke the gods' aid in supplying water. But, the precise meanings of many of the individual geoglyphs remain unsolved as of 2012.

Henri Stierlin, a Swiss art historian specializing in Egypt and the Middle East, published a book in 1983 linking the Nazca Lines to the production of ancient textiles that archeologists have found wrapping mummies of the Paracas culture.[12] He contended that the people may have used the lines and trapezes as giant, primitive looms to fabricate the extremely long strings and wide pieces of textile that are typical of the area. By his theory, the figurative patterns (smaller and less common) were meant only for ritualistic purposes. This theory is not widely accepted, although scholars have noted similarities in patterns between the textiles and the Nazca Lines, which they take as sharing in a common culture.

Alternative explanations

Phillis Pitluga, senior astronomer at the Adler Planetarium & Astronomy Museum and a protégé of Reiche, did computer-aided studies of star alignments. She asserted that the giant spider figure is an anamorphic diagram of the constellation Orion. She further suggested that three of the straight lines leading to the figure were used to track the changing declinations of the three stars of Orion's Belt. In a critique of her analysis, Dr. Anthony F. Aveni noted that she did not account for the other twelve lines of the figure; he commented generally on her conclusions, saying:

> I really had trouble finding good evidence to back up what she contended. Pitluga never laid out the criteria for selecting the lines she chose to measure, nor did she pay much attention to the archaeological data Clarkson and Silverman had unearthed. Her case did little justice to other information about the coastal cultures, save applying, with subtle contortions, Urton's representations of constellations from the highlands. As historian Jacquetta Hawkes might ask: was she getting the pampa she desired?[13]

Satellite picture of an area containing lines. North is to the right. (Coordinates: 14°43′S 75°08′W)

Some individuals propose alternative hypotheses. The Swiss author Erich von Däniken suggests the Nazca lines and other complex constructions represent higher technological knowledge than commonly believed to be existing when the glyphs were created. Von Däniken maintains that the Nazca lines in Peru are runways of an ancient airfield that was used by extraterrestrials mistaken by the natives to be their gods. His theory has not been accepted by scholars.

Jim Woodmann believes that the Nazca Lines could not have been made without some form of manned flight to see the figures properly. Based on his study of available technology, he suggests that a hot air balloon was the only possible means of flight. To test this hypothesis, Woodmann made a hot-air balloon using materials and techniques that he understood to be available to the Nazca people. The balloon flew, after a fashion. Most scholars have rejected Woodmann's thesis as *ad hoc*,[6] because of the lack of any evidence of such balloons.[14]

Environmental concerns

People trying to preserve the Nazca Lines are concerned about threats of pollution and erosion caused by deforestation in the region.

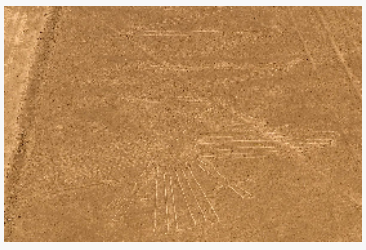
> The Lines themselves are superficial, they are only 10 to 30 cm deep and could be washed away... Nazca has only ever received a small amount of rain. But now there are great changes to the weather all over the world. The Lines cannot resist heavy rain without being damaged.
>
> – Viktoria Nikitzki of the Maria Reiche Centre[15]

After flooding and mudslides in the area in mid-February 2007, Mario Olaechea Aquije, archaeological resident from Peru's National Institute of Culture, and a team of specialists surveyed the area. He said, "[T]he mudslides and heavy rains did not appear to have caused any significant damage to the Nazca Lines," but the nearby Southern Pan-American Highway did suffer damage, and "the damage done to the roads should serve as a reminder to just how fragile these figures are."[16]

Images

The Hummingbird

The Condor

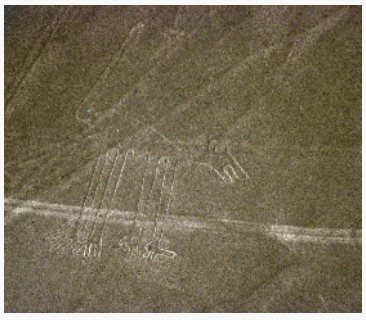


The Heron

The "Giant"

The Spider

The Pelican



The Dog

The Hands

The Monkey

Notes

[1] http://whc.unesco.org/en/list/700

[2] http://whc.unesco.org/en/list

[3] http://whc.unesco.org/en/list/?search=&search_by_country=&type=&media=&region=&order=region

[4] Helaine Silverman, David Browne (1991). "New evidence for the date of the Nazca lines" (http://www.antiquity.ac.uk/Ant/065/Ant0650208.htm). *Antiquity* **65** (247): 208–220.

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[13] Aveni, Anthony F. *Between the Lines: The Mystery of the Giant Ground Drawings of Ancient Nasca, Peru* . Austin, Texas: University of Texas Press. 1 July 2006 ISBN 0-292-70496-8 p.205 (http://books.google.co.uk/books?id=J5mEfUJgno0C&pg=PA204&dq=pitluga+nazca+lines&ei=zpVES4LGEJ-SygTgp53oBw&client=firefox-a&cd=1#v=onepage&q=&f=false)

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External links

- Nazca Designs and Lines at Discover Peru (http://www.discover-peru.org/the-nazca-lines/)
- Nazca Lines photos (http://rosset.org/photography/nazca/index.htm)
- Tragedies flying over the Nazca lines (http://www.peligroennazca.com/)
- Nazca lines (http://www.dmoz.org/Science/Social_Sciences/Archaeology/Alternative/South_America/Nazca_lines//) at the Open Directory Project
- Nazca Lines in Google Earth (http://www.gearthhacks.com/dlfile6087/Nazca-lines-overlay.htm)

Marduk

Marduk (Sumerian spelling in Akkadian: AMAR.UTU 𒀭𒌓 "solar calf"; perhaps from MERI.DUG; Biblical Hebrew מְרֹדַךְ *Merodach*; Greek Μαρδοχαῖος,[1] *Mardochaios*) was the Babylonian name of a late-generation god from ancient Mesopotamia and patron deity of the city of Babylon, who, when Babylon became the political center of the Euphrates valley in the time of Hammurabi (18th century BCE), started to slowly rise to the position of the head of the Babylonian pantheon, a position he fully acquired by the second half of the second millennium BCE.

Marduk, sun god of Babylon, with his thunderbolts pursues Anzu after Anzu stole the Tablets of Destiny.

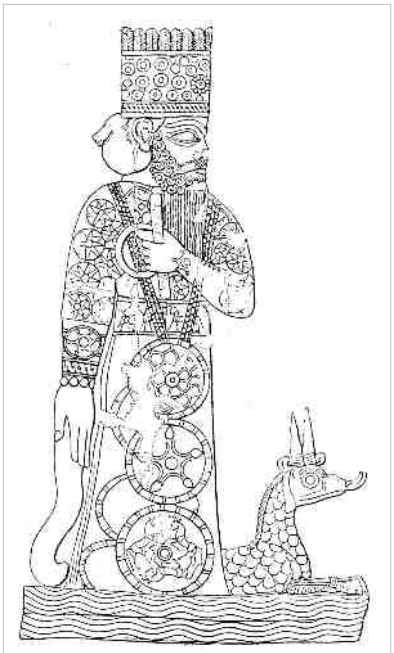
According to *The Encyclopedia of Religion*, the name *Marduk* was probably pronounced *Marutuk*. The etymology of the name *Marduk* is conjectured as derived from *amar-Utu* ("bull calf of the sun god Utu"). The origin of Marduk's name may reflect an earlier genealogy, or have had cultural ties to the ancient city of Sippar (whose god was Utu, the sun god), dating back to the third millennium BCE.[2]

In the perfected system of astrology, the planet Jupiter was associated with Marduk by the Hammurabi period.[3]

Mythology

Babylonian

Marduk's original character is obscure but he was later on connected with water, vegetation, judgment, and magic.[4] He was also regarded as the son of Ea[5] (Sumerian Enki) and Damkina[6] and the heir of Anu, but whatever special traits Marduk may have had were overshadowed by the political development through which the Euphrates valley passed and which led to people of the time imbuing him with traits belonging to gods who in an earlier period were recognized as the heads of the pantheon.[7] There are particularly two gods—Ea and Enlil—whose powers and attributes pass over to Marduk.



Marduk and his dragon Mušḫuššu, from a Babylonian cylinder seal

In the case of Ea, the transfer proceeded pacifically and without effacing the older god. Marduk took over the identity of Asarluhi, the son of Ea and god of magic, so that Marduk was integrated in the pantheon of Eridu where both Ea and Asarluhi originally came from. Father Ea voluntarily recognized the superiority of the son and hands over to him the control of humanity. This association of Marduk and Ea, while indicating primarily the passing of the supremacy once enjoyed by Eridu to Babylon as a religious and political centre, may also reflect an early dependence of Babylon upon Eridu, not necessarily of a political character but, in view of the spread of culture in the Euphrates valley from the south to the north, the recognition of Eridu as the older centre on the part of the younger one.

Late Bronze Age

While the relationship between Ea and Marduk is marked by harmony and an amicable abdication on the part of the father in favour of his son, Marduk's absorption of the power and prerogatives of Enlil of Nippur was at the expense of the latter's prestige. After the days of Hammurabi, the cult of Marduk eclipsed that of Enlil; although Nippur and the cult of Enlil enjoyed a period of renaissance during the four centuries of Kassite control in Babylonia (c. 1570 BCE–1157 BCE), the definite and permanent triumph of Marduk over Enlil became felt within the Babylonian empire. The only serious rival to Marduk after ca. 1000 BCE was Aššur in Assyria. In the south, Marduk reigned supreme. He is normally referred to as *Bel* "Lord", also *bel rabim* "great lord", *bêl bêlim* "lord of lords", *ab-kal ilâni bêl terêti* "leader of the gods", *aklu bêl terieti* "the wise, lord of oracles", *muballit mîte* "reviver of the dead", etc.

When Babylon became the capital of Mesopotamia, the patron deity of Babylon was elevated to the level of supreme god. In order to explain how Marduk seized power, Enûma Elish was written, which tells the story of Marduk's birth, heroic deeds and becoming the ruler of the gods. This can be viewed as a form of Mesopotamian apologetics. Also included in this document are the fifty names of Marduk.

In Enûma Elish, a civil war between the gods was growing to a climactic battle. The Anunnaki gods gathered together to find one god who could defeat the gods rising against them. Marduk, a very young god, answered the call and was promised the position of head god.

To prepare for battle, he makes a bow, fletches arrows, grabs a mace, throws lightning before him, fills his body with flame, makes a net to encircle Tiamat within it, gathers the four winds so that no part of her could escape, creates seven nasty new winds such as the whirlwind and tornado, and raises up his mightiest weapon, the rain-flood. Then he sets out for battle, mounting his storm-chariot drawn by four horses with poison in their mouths. In his lips he holds a spell and in one hand he grasps a herb to counter poison.

First, he challenges the leader of the Anunnaki gods, the dragon of the primordial sea Tiamat, to single combat and defeats her by trapping her with his net, blowing her up with his winds, and piercing her belly with an arrow.

Then, he proceeds to defeat Kingu, who Tiamat put in charge of the army and wore the Tablets of Destiny on his breast, and "wrested from him the Tablets of Destiny, wrongfully his" and assumed his new position. Under his reign humans were created to bear the burdens of life so the gods could be at leisure.

Marduk was depicted as a human, often with his symbol the snake-dragon which he had taken over from the god Tishpak. Another symbol that stood for Marduk was the spade.

Babylonian texts talk of the creation of Eridu by the god Marduk as the first city, "the holy city, the dwelling of their [the other gods] delight".

Nabu, god of wisdom, is a son of Marduk.

The fifty names of Marduk

Leonard W. King in *The Seven Tablets of Creation* (1902) included fragments of god lists which he considered essential for the reconstruction of the meaning of Marduk's name. Franz Bohl in his 1936 study of the fifty names also referred to King's list. Richard Litke (1958) noticed a similarity between Marduk's names in the An:Anum list and those of the Enuma elish, albeit in a different arrangement. The connection between the An:Anum list and the list in Enuma Elish were established by Walther Sommerfeld (1982), who used the correspondence to argue for a Kassite period composition date of the Enuma elish, although the direct derivation of the Enuma elish list from the An:Anum one was disputed in a review by Wilfred Lambert (1984).[8]

The Marduk Prophecy

The **Marduk Prophecy** is a text describing the travels of the Marduk idol from Babylon, in which he pays a visit to the land of Ḫatti, corresponding to the statue's seizure during the sack of the city by Mursilis I in 1531 BC, Assyria, when Tukulti-Ninurta I overthrew Kashtiliash IV in 1225 BC and took the idol to Assur, and Elam, when Kudur-nahhunte ransacked the city and pilfered the statue around 1160 BC. He addresses an assembly of the gods.

The first two sojourns are described in glowing terms as good for both Babylon and the other places Marduk has graciously agreed to visit. The episode in Elam however is a disaster, where the gods have followed Marduk and abandoned Babylon to famine and pestilence. Marduk prophecies that he will return once more to Babylon to a messianic new king, who will bring salvation to the city and who will wreak a terrible revenge on the Elamites. This king is understood to be Nabu-kudurri-uṣur I, 1125-1103 BC.[9] Thereafter the text lists various sacrifices.

A copy[10] was found in the House of the Exorcist at Assur, whose contents date from 713-612 BC and is closely related thematically to another vaticinium ex eventu text called the Shulgi prophecy, which probably followed it in a sequence of tablets.

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[10] Tablet K. 2158+

- This article incorporates text from a publication now in the public domain: Chisholm, Hugh, ed. (1911). *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

External links

- Enuma Elish - The Babylonian Creation Story (http://faculty.gvsu.edu/websterm/Enuma_Elish.html)

Enûma Eliš

The ***Enûma Eliš*** (Akkadian Cuneiform: 𒂍𒀭𒌑𒇷𒆷) is the Babylonian creation myth (named after its opening words). It was recovered by Austen Henry Layard in 1849 (in fragmentary form) in the ruined Library of Ashurbanipal at Nineveh (Mosul, Iraq), and published by George Smith in 1876.[1]

The *Enûma Eliš* has about a thousand lines and is recorded in Old Babylonian on seven clay tablets, each holding between 115 and 170 lines of text. Most of Tablet V has never been recovered, but aside from this lacuna, the text is almost complete. A duplicate copy of Tablet V has been found in Sultantepe, ancient Huzirina, located near the modern town of Şanlıurfa in Turkey.

This epic is one of the most important sources for understanding the Babylonian worldview, centered on the supremacy of Marduk and the creation of humankind for the service of the gods. Its primary original purpose, however, is not an exposition of theology or theogony but the elevation of Marduk, the chief god of Babylon, above other Mesopotamian gods.

The *Enûma Eliš* exists in various copies from Babylon and Assyria. The version from Ashurbanipal's library dates to the 7th century BCE. The composition of the text probably dates to the Bronze Age, to the time of Hammurabi or perhaps the early Kassite era (roughly 18th to 16th centuries BCE), although some scholars favour a later date of ca. 1100 BCE.[2]

Summary

When the seven tablets that contain this were first discovered, evidence indicated that it was used as a "ritual", meaning it was recited during a ceremony or celebration. That celebration is now known to be the Akitu festival, or Babylonian new year. This tells of the creation of the world, and of Marduk's triumph over Tiamat, and how it relates to him becoming king of the gods. This is then followed by an invocation to Marduk by his fifty names.[3]

The title, meaning "when on high" is the incipit. The first tablet begins:

e-nu-ma e-liš la na-bu-ú šá-ma-mu	When the sky above was not named,
šap-liš am-ma-tum šu-ma la zak-rat	And the earth beneath did not yet bear a name,
ZU.AB-ma reš-tu-ú za-ru-šu-un	And the primeval Apsû, who begat them,
mu-um-mu ti-amat mu-al-li-da-at gim-ri-šú-un	And chaos, Tiamat, the mother of them both,
A.MEŠ-šú-nu iš-te-niš i-ḫi-qu-ú-ma	Their waters were mingled together,
gi-pa-ra la ki-is-su-ru su-sa-a la she-'u-ú	And no field was formed, no marsh was to be seen;
e-nu-ma dingir dingir la šu-pu-u ma-na-ma	When of the gods none had been called into being.

The epic names two primeval gods: Apsû (or Abzu) who represents fresh water, and Tiamat representing oceanic waters. Several other gods are created (Ea and his brothers) who reside in Tiamat's vast body. They make so much noise that the babel or noise annoys Tiamat and Apsû greatly. Apsû wishes to kill the young gods, but Tiamat disagrees. The vizier, Mummu, agrees with Apsû's plan to destroy them. Tiamat, in order to stop this from occurring, warns Ea (Nudimmud), the most powerful of the gods. Ea uses magic to put Apsû into a coma, then kills him, and shuts Mummu out. Ea then becomes the chief god, and along with his consort Damkina, has a son, Marduk, greater still than himself. Marduk is given wind to play with and he uses the wind to make dust storms and tornadoes. This disrupts Tiamat's great body and causes the gods still residing inside her to be unable to sleep.

They persuade Tiamat to take revenge for the death of her husband, Apsû. Her power grows, and some of the gods join her. She creates 11 monsters to help her win the battle and elevates Kingu, her new husband, to "supreme dominion." A lengthy description of the other gods' inability to deal with the threat follows. Marduk offers to save the gods if he is appointed as their leader and allowed to remain so even after the threat passes. When the gods agree

to Marduk's conditions he is selected as their champion against Tiamat, and becomes very powerful. Marduk challenges Tiamat to combat and destroys her. He then rips her corpse into two halves with which he fashions the earth and the skies. Marduk then creates the calendar, organizes the planets and stars, and regulates the moon, the sun, and weather. [4]

The gods who have pledged their allegiance to Tiamat are initially forced into labor in the service of the gods who sided with Marduk. But they are freed from these labors when Marduk then destroys Tiamat's husband, Kingu and uses his blood to create humankind to do the work for the gods.[4] Babylon is established as the residence of the chief gods. Finally, the gods confer kingship on Marduk, hailing him with fifty names. Most noteworthy is Marduk's symbolic elevation over Enlil, who was seen by earlier Mesopotamian civilizations as the king of the gods.

Relationship with the Bible

The *Enûma Eliš* was recognized as bearing close relation to the Jewish creation in Genesis from its first publication (Smith 1876), and it was an important step in the recognition of the roots of the account found in the Bible, and in earlier Ancient Near Eastern (Canaanite and Mesopotamian) myth. The similarities are scant, however, and the strongest resemblance can be found in the etymology of "in the beginning" and "when on high."

Genesis 1:1-3 can be taken as describing the state of chaos immediately prior to God's act of creation:[5]

> "In the beginning, God created the heavens and the earth. The earth was without form and void, and darkness was over the face of the deep. And the Spirit of God was hovering over the face of the waters. And God said, 'Let there be light,' and there was light. "[6]

The two works have different aims. To address these similarities within an exclusivist Christian framework, Conrad Hyers of the Princeton Theological Seminary maintains that the Genesis texts polemically address the Babylonian (and other Pagan world views). [7] Specifically, Hyers views the aim of the Genesis myth as being to "repudiate the divinization of nature and the attendant myths of divine origins, divine conflict, and divine ascent," and rejects the idea that it borrowed from or appropriated the form of the Enûma Eliš. [7] The Enuma Elish was comfortable using connections between the divine and inert matter while the Genesis account's aim was to trumpet the superiority of the Israelite God over all creation (and subsequent deities).

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locked in a counter clockwise 3600 year orbit. From Sitchin's - The Lost Book Of Enki.

Notes

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External links

- Enuma Elish - The Babylonian Epic of Creation (http://www.ancient.eu.com/article/225/) on Ancient History Encyclopedia (includes the original text)
- The Theogonies of Damascius (http://www.sacred-texts.com/cla/af/af12.htm)
- http://wikisource.org/wiki/Enuma_Elish
- The full surviving text of the Enûma Elish (http://www.sacred-texts.com/ane/enuma.htm)
- Genesis and Enûma Elish creation myth comparisons (http://www.meta-religion.com/World_Religions/Ancient_religions/Mesopotamia/genesis_and_enuma_elish_creation.htm)
- A cuneiform text of Tablet I with translation and explanation in detail (http://www.sron.nl/~jheise/akkadian/cftexts.html)

Stonehenge

Stonehenge, Avebury and Associated Sites *	
UNESCO World Heritage Site	
Country	United Kingdom
Type	Cultural
Criteria	i, ii, iii
Reference	373 [1]
Region **	Europe and North America
Inscription history	
Inscription	1986 (10th Session)
Map of Wiltshire showing the location of Stonehenge	
* Name as inscribed on World Heritage List [2] ** Region as classified by UNESCO [3]	

Stonehenge is a prehistoric monument located in the English county of Wiltshire, about 2.0 miles (**unknown operator: u'strong'** km) west of Amesbury and 8 miles (**unknown operator: u'strong'** km) north of Salisbury. One of the most famous sites in the world, Stonehenge is composed of a circular setting of large standing stones set within earthworks. It is at the centre of the most dense complex of Neolithic and Bronze Age monuments in England, including several hundred burial mounds.[2]

Archaeologists believe the stone monument was constructed anywhere from 3000 BC to 2000 BC, as described in the chronology below. Radiocarbon dating in 2008 suggested that the first stones were erected in 2400–2200 BC,[3] whilst another theory suggests that bluestones may have been erected at the site as early as 3000 BC (see phase 1 below).

The surrounding circular earth bank and ditch, which constitute the earliest phase of the monument, have been dated to about 3100 BC. The site and its surroundings were added to the UNESCO's list of World Heritage Sites in 1986 in

a co-listing with Avebury Henge monument. It is a national legally protected Scheduled Ancient Monument. Stonehenge is owned by the Crown and managed by English Heritage, while the surrounding land is owned by the National Trust.[4][5]

Archaeological evidence found by the Stonehenge Riverside Project in 2008 indicates that Stonehenge could possibly have served as a burial ground from its earliest beginnings.[6] The dating of cremated remains found on the site indicate that deposits contain human bone material from as early as 3000 BC, when the initial ditch and bank were first dug. Such deposits continued at Stonehenge for at least another 500 years.[7]

Etymology

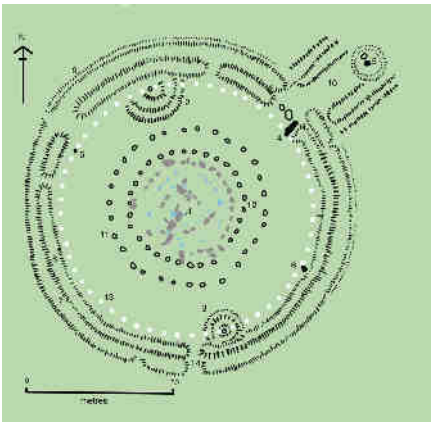
The Oxford English Dictionary cites Ælfric's 10th-century glossary, in which *henge-cliff* is given the meaning "precipice", or stone, thus the *stanenges* or *Stanheng* "not far from Salisbury" recorded by 11th-century writers are "supported stones". William Stukeley in 1740 notes, "Pendulous rocks are now called henges in Yorkshire...I doubt not, Stonehenge in Saxon signifies the hanging stones."[8] Christopher Chippindale's *Stonehenge Complete* gives the derivation of the name *Stonehenge* as coming from the Old English words *stān* meaning "stone", and either *hencg* meaning "hinge" (because the stone lintels hinge on the upright stones) or *hen(c)en* meaning "hang" or "gallows" or "instrument of torture". Like Stonehenge's trilithons, medieval gallows consisted of two uprights with a lintel joining them, rather than the inverted L-shape more familiar today.

The "henge" portion has given its name to a class of monuments known as henges.[8] Archaeologists define henges as earthworks consisting of a circular banked enclosure with an internal ditch.[9] As often happens in archaeological terminology, this is a holdover from antiquarian usage, and Stonehenge is not truly a henge site as its bank is inside its ditch. Despite being contemporary with true Neolithic henges and stone circles, Stonehenge is in many ways atypical – for example, at over **unknown operator: u'strong'** metres (24 ft) tall, its extant trilithons supporting lintels held in place with mortise and tenon joints, make it unique.[10][11]

Early history

Mike Parker Pearson, leader of the Stonehenge Riverside Project based at Durrington Walls, noted that Stonehenge appears to have been associated with burial from the earliest period of its existence:

> Stonehenge was a place of burial from its beginning to its zenith in the mid third millennium B.C. The cremation burial dating to Stonehenge's sarsen stones phase is likely just one of many from this later period of the monument's use and demonstrates that it was still very much a domain of the dead.[7]
>
> — Mike Parker Pearson



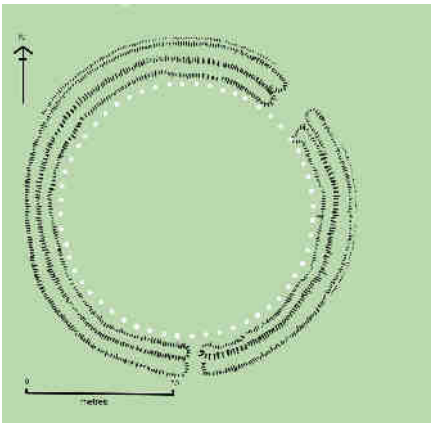
Plan of Stonehenge in 2004. After Cleal *et al.* and Pitts. *Italicised numbers in the text refer to the labels on this plan.* Trilithon lintels omitted for clarity. Holes that no longer, or never, contained stones are shown as open circles. Stones visible today are shown coloured

Stonehenge evolved in several construction phases spanning at least 1,500 years. There is evidence of large-scale construction on and around the monument that perhaps extends the landscape's time frame to 6,500 years. Dating and understanding the various phases of activity is complicated by disturbance of the natural chalk by periglacial effects and animal burrowing, poor quality early excavation records, and a lack of accurate, scientifically verified dates. The modern phasing most generally agreed to by archaeologists is detailed below. Features mentioned in the text are numbered and shown on the plan, right.

Before the monument (8000 BC forward)

Archaeologists have found four, or possibly five, large Mesolithic postholes (one may have been a natural tree throw), which date to around 8000 BC, beneath the nearby modern tourist car-park. These held pine posts around 0.75 metres () in diameter which were erected and eventually rotted *in situ*. Three of the posts (and possibly four) were in an east-west alignment which may have had ritual significance; no parallels are known from Britain at the time but similar sites have been found in Scandinavia. Salisbury Plain was then still wooded but 4,000 years later, during the earlier Neolithic, people built a causewayed enclosure at Robin Hood's Ball and long barrow tombs in the surrounding landscape. In approximately 3500 BC, a Stonehenge Cursus was built 700 metres (**unknown operator: u'strong'** ft) north of the site as the first farmers began to clear the trees and develop the area.

Stonehenge 1 (ca. 3100 BC)



Stonehenge 1. After Cleal *et al.*

The first monument consisted of a circular bank and ditch enclosure made of Late Cretaceous (Santonian Age) Seaford Chalk, *(7 and 8)*, measuring about 110 metres (**unknown operator: u'strong'** ft) in diameter, with a large entrance to the north east and a smaller one to the south *(14)*. It stood in open grassland on a slightly sloping spot.[12] The builders placed the bones of deer and oxen in the bottom of the ditch, as well as some worked flint tools. The bones were considerably older than the antler picks used to dig the ditch, and the people who buried them had looked after them for some time prior to burial. The ditch was continuous but had been dug in sections, like the ditches of the earlier causewayed enclosures in the area. The chalk dug from the ditch was piled up to form the bank. This first stage is dated to around 3100 BC, after which the ditch began to silt up naturally. Within the outer edge of the enclosed area is a circle of 56 pits, each about a metre (3'3") in diameter*(13)*, known as the Aubrey holes after John Aubrey, the 17th-century antiquarian who was thought to have first identified them. The pits may have contained standing timbers creating a timber circle, although there is no excavated evidence of them. A recent excavation has suggested that the Aubrey Holes may have originally been used to erect a bluestone circle.[13] If this were the case, it would advance the earliest known stone structure at the monument by some 500 years. A small outer bank beyond the ditch could also date to this period.

Stonehenge 2 (ca. 3000 BC)

Evidence of the second phase is no longer visible. The number of postholes dating to the early 3rd millennium BC suggest that some form of timber structure was built within the enclosure during this period. Further standing timbers were placed at the northeast entrance, and a parallel alignment of posts ran inwards from the southern entrance. The postholes are smaller than the Aubrey Holes, being only around 0.4 metres (**unknown operator: u'strong'** in) in diameter, and are much less regularly spaced. The bank was purposely reduced in height and the ditch continued to silt up. At least twenty-five of the Aubrey Holes are known to have contained later, intrusive, cremation burials dating to the two centuries after the monument's inception. It seems that whatever the holes' initial function, it changed to become a funerary one during Phase 2. Thirty further cremations were placed in the enclosure's ditch and at other points within the monument, mostly in the eastern half. Stonehenge is therefore interpreted as functioning as an enclosed cremation cemetery at this time, the earliest known cremation cemetery in the British Isles. Fragments of unburnt human bone have also been found in the ditch-fill. Dating evidence is provided by the late Neolithic grooved ware pottery that has been found in connection with the features from this phase.

Stonehenge 3 I (ca. 2600 BC)

Stonehenge from the heelstone in 2007 with the 'Slaughter Stone' in the foreground

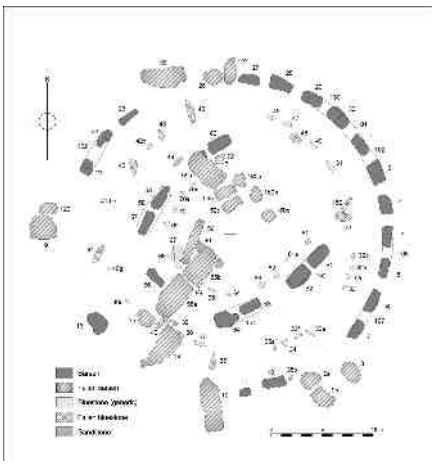
Stonehenge at sunset in 2004

Stonehenge in the late afternoon in 2008.

Archaeological excavation has indicated that around 2600 BC, the builders abandoned timber in favour of stone and dug two concentric arrays of holes (the Q and R Holes) in the centre of the site. These stone sockets are only partly known (hence on present evidence are sometimes described as forming 'crescents'); however, they could be the remains of a double ring. Again, there is little firm dating evidence for this phase. The holes held up to 80 standing stones (shown blue on the plan), only 43 of which can be traced today. The bluestones (some of which are made of dolerite, an igneous rock), were thought for much of the 20th century to have been transported by humans from the Preseli Hills, 150 miles (**unknown operator: u'strong'** km) away in modern-day Pembrokeshire in Wales. Another theory that has recently gained support is that they were brought much nearer to the site as glacial erratics by the Irish Sea Glacier.[14] Other standing stones may well have been small sarsens, used later as lintels. The stones, which weighed about four tons, consisted mostly of spotted Ordovician dolerite but included examples of rhyolite, tuff and volcanic and calcareous ash; in total around 20 different rock types are represented. Each monolith measures around 2 metres (**unknown operator: u'strong'** ft) in height, between 1 m and 1.5 m (3.3–4.9 ft) wide and around 0.8 metres (**unknown operator: u'strong'** ft) thick. What was to become known as the Altar Stone *(1)*, is almost certainly derived from either Carmarthenshire or the Brecon Beacons and may have stood as a single large monolith.

The north-eastern entrance was widened at this time, with the result that it precisely matched the direction of the midsummer sunrise and midwinter sunset of the period. This phase of the monument was abandoned unfinished, however; the small standing stones were apparently removed and the Q and R holes purposefully backfilled. Even so, the monument appears to have eclipsed the site at Avebury in importance towards the end of this phase.

The Heelstone *(5)*, a tertiary sandstone, may also have been erected outside the north-eastern entrance during this period. It cannot be accurately dated and may have been installed at any time during phase 3. At first it was accompanied by a second stone, which is no longer visible. Two, or possibly three, large portal stones were set up just inside the north-eastern entrance, of which only one, the fallen Slaughter Stone *(4)*, 4.9 metres (**unknown operator: u'strong'** ft) long, now remains. Other features, loosely dated to phase 3, include the four Station Stones *(6)*, two of which stood atop mounds *(2 and 3)*. The mounds are known as "barrows" although they do not contain burials. Stonehenge Avenue, *(10)*, a parallel pair of ditches and banks leading 2 miles (**unknown operator: u'strong'** km) to the River Avon, was also



Plan of the central stone structure today. After Johnson 2008

Fisheye image of Stonehenge showing the circular layout

Graffiti on the sarsen stones. Below are ancient carvings of a dagger and an axe

added. Two ditches similar to Heelstone Ditch circling the Heelstone (which was by then reduced to a single monolith) were later dug around the Station Stones.

Stonehenge 3 II (2600 BC to 2400 BC)

During the next major phase of activity, 30 enormous Oligocene-Miocene sarsen stones *(shown grey on the plan)* were brought to the site. They may have come from a quarry, around 25 miles (**unknown operator: u'strong'** km) north of Stonehenge on the Marlborough Downs, or they may have been collected from a "litter" of sarsens on the chalk downs, closer to hand. The stones were dressed and fashioned with mortise and tenon joints before 30 were erected as a 33 metres (**unknown operator: u'strong'** ft) diameter circle of standing stones, with a ring of 30 lintel stones resting on top. The lintels were fitted to one another using another woodworking method, the tongue and groove joint. Each standing stone was around 4.1 metres (**unknown operator: u'strong'** ft) high, 2.1 metres () wide and weighed around 25 tons. Each had clearly been worked with the final visual effect in mind; the orthostats widen slightly towards the top in order that their perspective remains constant when viewed from the ground, while the lintel stones curve slightly to continue the circular appearance of the earlier monument. The inward-facing surfaces of the stones are smoother and more finely worked than the outer surfaces. The average thickness of the stones is 1.1 metres () and the average distance between them is 1 metre (). A total of 75 stones would have been needed to complete the circle (60 stones) and the trilithon horseshoe (15 stones). Unless some of the sarsens have since been removed from the site, the ring appears to have been left incomplete. The lintel stones are each around 3.2 metres (**unknown operator: u'strong'** ft), 1 metre () wide and 0.8 metres () thick. The tops of the lintels are 4.9 metres (**unknown operator: u'strong'** ft) above the ground.

Within this circle stood five trilithons of dressed sarsen stone arranged in a horseshoe shape 13.7 metres (**unknown operator: u'strong'** ft) across with its open end facing north east. These huge stones, ten uprights and five lintels, weigh up to 50 tons each. They were linked using complex jointing. They are arranged symmetrically. The smallest pair of trilithons were around 6 metres (**unknown operator: u'strong'** ft) tall, the next pair a little higher and the largest, single trilithon in the south west corner would have been 7.3 metres (**unknown operator: u'strong'** ft) tall. Only one upright from the Great Trilithon still stands, of which 6.7 metres (**unknown operator: u'strong'** ft) is visible and a further 2.4 metres () is below ground.

The images of a 'dagger' and 14 'axeheads' have been carved on one of the sarsens, known as stone 53; further carvings of axeheads have been seen on the outer faces of stones 3, 4, and 5. The carvings are difficult to date, but are morphologically similar to late Bronze Age weapons; recent laser scanning work on the carvings supports this

interpretation. The pair of trilithons in the north east are smallest, measuring around 6 metres (**unknown operator: u'strong'** ft) in height; the largest, which is in the south west of the horseshoe, is almost 7.5 metres (**unknown operator: u'strong'** ft) tall.

This ambitious phase has been radiocarbon dated to between 2600 and 2400 BC,[15] slightly earlier than the Stonehenge Archer, discovered in the outer ditch of the monument in 1978, and the two sets of burials, known as the Amesbury Archer and the Boscombe Bowmen, discovered 3 miles (**unknown operator: u'strong'** km) to the west. At about the same time, a large timber circle and a second avenue were constructed 2 miles (**unknown operator: u'strong'** km) away at Durrington Walls overlooking the River Avon. The timber circle was orientated towards the rising sun on the midwinter solstice, opposing the solar alignments at Stonehenge, whilst the avenue was aligned with the setting sun on the summer solstice and led from the river to the timber circle. Evidence of huge fires on the banks of the Avon between the two avenues also suggests that both circles were linked, and they were perhaps used as a procession route on the longest and shortest days of the year. Parker Pearson speculates that the wooden circle at Durrington Walls was the centre of a 'land of the living', whilst the stone circle represented a 'land of the dead', with the Avon serving as a journey between the two.[16]

Stonehenge 3 IV (2280 BC to 1930 BC)

This phase saw further rearrangement of the bluestones. They were arranged in a circle between the two rings of sarsens and in an oval at the centre of the inner ring. Some archaeologists argue that some of these bluestones were from a second group brought from Wales. All the stones formed well-spaced uprights without any of the linking lintels inferred in Stonehenge 3 III. The Altar Stone may have been moved within the oval at this time and re-erected vertically. Although this would seem the most impressive phase of work, Stonehenge 3 IV was rather shabbily built compared to its immediate predecessors, as the newly re-installed bluestones were not well-founded and began to fall over. However, only minor changes were made after this phase.

Stonehenge 3 V (1930 BC to 1600 BC)

Soon afterwards, the north eastern section of the Phase 3 IV bluestone circle was removed, creating a horseshoe-shaped setting (the Bluestone Horseshoe) which mirrored the shape of the central sarsen Trilithons. This phase is contemporary with the Seahenge site in Norfolk.

After the monument (1600 BC on)

The last known construction at Stonehenge was about 1600 BC (see 'Y and Z Holes'), and the last usage of it was probably during the Iron Age. Roman coins and medieval artefacts have all been found in or around the monument but it is unknown if the monument was in continuous use throughout British prehistory and beyond, or exactly how it would have been used. Notable is the massive Iron Age hillfort Vespasian's Camp built alongside the Avenue near the Avon. A decapitated 7th century Saxon man was excavated from Stonehenge in 1923.[17] The site was known to scholars during the Middle Ages and since then it has been studied and adopted by numerous groups.

Function and construction

Stonehenge was produced by a culture that left no written records. Many aspects of Stonehenge remain subject to debate. This multiplicity of theories, some of them very colourful, are often called the "mystery of Stonehenge". A number of myths surround the stones.[18]

There is little or no direct evidence for the construction techniques used by the Stonehenge builders. Over the years, various authors have suggested that supernatural or anachronistic methods were used, usually asserting that the stones were impossible to move otherwise. However, conventional techniques using Neolithic technology have been demonstrably effective at moving and placing stones of a similar size. Proposed functions for the site include usage as an astronomical observatory, or as a religious site.

In the Mesolithic period, two large wooden posts were erected at the site. Today, they are marked by circular white marks in the middle of the car park.

More recently two major new theories have been proposed. Professor Geoffrey Wainwright OBE, FSA, president of the Society of Antiquaries of London, and Professor Timothy Darvill, OBE of Bournemouth University have suggested that Stonehenge was a place of healing – the primeval equivalent of Lourdes.[19] They argue that this accounts for the high number of burials in the area and for the evidence of trauma deformity in some of the graves. However they do concede that the site was probably multifunctional and used for ancestor worship as well.[20] Isotope analysis indicates that some of the buried individuals were from other regions. A teenage boy buried approximately 1550 BC was raised near the Mediterranean Sea; a metal worker from 2300 BC dubbed the "Amesbury Archer" grew up near the alpine foothills of Germany; and the "Boscombe Bowmen" probably arrived from Wales or Brittany, France.[21] On the other hand, Professor Mike Parker Pearson of Sheffield University has suggested that Stonehenge was part of a ritual landscape and was joined to Durrington Walls by their corresponding avenues and the River Avon. He suggests that the area around Durrington Walls Henge was a place of the living, whilst Stonehenge was a domain of the dead. A journey along the Avon to reach Stonehenge was part of a ritual passage from life to death, to celebrate past ancestors and the recently deceased.[16] It should be pointed out that both explanations were mooted in the 12th century by Geoffrey of Monmouth (below), who extolled the curative properties of the stones and was also the first to advance the idea that Stonehenge was constructed as a funerary monument. Whatever religious, mystical or spiritual elements were central to Stonehenge, its design includes a celestial observatory function, which might have allowed prediction of eclipse, solstice, equinox and other celestial events important to a contemporary religion[22]

Another theory, brought forth in 2012, suggests that the monument was intended to unify the different peoples of the British island. This theory suggests that the massive amount of labour involved in the construction of Stonehenge necessitated the inter-regional cooperation.[18]

Modern history

Folklore

"Heel Stone," "Friar's Heel" or "Sun-Stone"

The Heelstone

The *Heel Stone* lies just outside the main entrance to the henge, next to the present A344 road. It is a rough stone, 16 feet (**unknown operator: u'strong'** m) above ground, leaning inwards towards the stone circle. It has been known by many names in the past, including "Friar's Heel" and "Sun-stone". Today it is uniformly referred to as the Heel Stone or Heelstone. When one stands within Stonehenge, facing north-east through the entrance towards the heel stone, one sees the sun rise above the stone at summer solstice.

A folk tale, which cannot be dated earlier than the seventeenth century, relates the origin of the Friar's Heel reference.

> The Devil bought the stones from a woman in Ireland, wrapped them up, and brought them to Salisbury plain. One of the stones fell into the Avon, the rest were carried to the plain. The Devil then cried out, "No-one will ever find out how these stones came here!" A friar replied, "That's what you think!," whereupon the Devil threw one of the stones at him and struck him on the heel. The stone stuck in the ground and is still there.

Some claim "Friar's Heel" is a corruption of "Freyja's He-ol" from the Nordic goddess Freyja and the Welsh word for *track*. The Heel Stone lies beside the end portion of Stonehenge Avenue.

A simpler explanation for the name might be that the stone *heels*, or leans.

The name is not unique; there was a monolith with the same name recorded in the 19th century by antiquarian Charles Warne at Long Bredy in Dorset.[23]

Arthurian legend

A giant helps Merlin build Stonehenge. From a manuscript of the *Roman de Brut* by Wace in the British Library (Egerton 3028). This is the oldest known depiction of Stonehenge.

In the 12th century, Geoffrey of Monmouth included a fanciful story in his work *Historia Regum Britanniae* that attributed the monument's construction to Merlin.[24] Geoffrey's story spread widely, appearing in more and less elaborate form in adaptations of his work such as Wace's Norman French *Roman de Brut*, Layamon's Middle English *Brut*, and the Welsh *Brut y Brenhinedd*. According to Geoffrey, Merlin directed its removal from Ireland, where it had been constructed on Mount Killaraus by Giants, who brought the stones from Africa. After it had been rebuilt near Amesbury, Geoffrey further narrates how first Ambrosius Aurelianus, then Uther Pendragon, and finally Constantine III, were buried inside the ring of stones. In many places in his *Historia Regum Britanniae* Geoffrey mixes British legend and his own imagination; it is intriguing that he connects Ambrosius Aurelianus with this prehistoric monument as there is place-name evidence to connect Ambrosius with nearby Amesbury.

According to Geoffrey of Monmouth, the rocks of Stonehenge were healing rocks, called the Giant's dance, which giants brought from Africa to Ireland for their healing properties. Aurelius Ambrosias (5th century), wishing to erect a memorial to the 3,000 nobles, who had died in battle with the Saxons and were buried at Salisbury, chose Stonehenge (at Merlin's advice) to be their monument. So the King sent

Merlin, Uther Pendragon (Arthur's father), and 15,000 knights to Ireland to retrieve the rocks. They slew 7,000 Irish but, as the knights tried to move the rocks with ropes and force, they failed. Then Merlin, using "gear" and skill, easily dismantled the stones and sent them over to Britain, where Stonehenge was dedicated. Shortly after, Aurelius died and was buried within the Stonehenge monument, or "The Giants' Ring of Stonehenge".

In another legend of Saxons and Britons, in 472 the invading king Hengist invited Brythonic warriors to a feast, but treacherously ordered his men to draw their weapons from concealment and fall upon the guests, killing 420 of them. Hengist erected the stone monument—Stonehenge—on the site to show his remorse for the deed.[25]

16th century to present

With farm carts, *ca.* 1885

Stonehenge has changed ownership several times since King Henry VIII acquired Amesbury Abbey and its surrounding lands. In 1540 Henry gave the estate to the Earl of Hertford. It subsequently passed to Lord Carleton and then the Marquis of Queensbury. The Antrobus family of Cheshire bought the estate in 1824. During World War I an aerodrome had been built on the downs just to the west of the circle and, in the dry valley at Stonehenge Bottom, a main road junction had been built, along with several cottages and a cafe. The Antrobus family sold the site after their last heir was killed serving in France during the First World War. The auction by Knight Frank & Rutley estate agents in Salisbury was held on 21 September 1915 and included "Lot 15. Stonehenge with about 30 acres, 2 rods, 37 perches of adjoining downland." [c. 12.44 ha][26]

Cecil Chubb bought the site for £6,600 and gave it to the nation three years later. Although it has been speculated that he purchased it at the suggestion of—or even as a present for—his wife, in fact he bought it on a whim as he believed a local man should be the new owner.[26]

Sunrise over Stonehenge on the summer solstice, 21 June 2005

In the late 1920s a nation-wide appeal was launched to save Stonehenge from the encroachment of the modern buildings that had begun to appear around it.[27] By 1928 the land around the monument had been purchased with the appeal donations, and given to the National Trust in order to preserve it. The buildings were removed (although the roads were not), and the land returned to agriculture. More recently the land has been part of a grassland reversion scheme, returning the surrounding fields to native chalk grassland.[28]

Neopaganism

Throughout the twentieth century, Stonehenge began to be revived as a place of religious significance, this time by adherents of Neopagan and New Age beliefs, particularly the Neo-druids: the historian Ronald Hutton would later remark that "it was a great, and potentially uncomfortable, irony that modern Druids had arrived at Stonehenge just as archaeologists were evicting the ancient Druids from it."[29] The first such Neo-druidic group to make use of the megalithic monument was the Ancient Order of Druids, who performed a mass initiation ceremony there in August 1905, in which they admitted 259 new

10th Battalion, CEF marches past in the winter of 1914-15, during the First World War. Preservation work can be seen taking place on the stones which are propped up by timbers.

members into their organisation. This assembly was largely ridiculed in the press, who mocked the fact that the Neo-druids were dressed up in costumes consisting of white robes and fake beards.[30]

Between 1972 and 1984, Stonehenge was the site of a Stonehenge Free Festival. After the Battle of the Beanfield in 1985 this use of the site was stopped for several years, and currently ritual use of Stonehenge is carefully controlled.[31]

Setting and access

As motorised traffic increased, the setting of the monument began to be affected by the proximity of the two roads on either side – the A344 to Shrewton on the north side, and the A303 to Winterbourne Stoke to the south. Plans to upgrade the A303 and close the A344 to restore the vista from the stones have been considered since the monument became a World Heritage Site. However, the controversy surrounding expensive re-routing of the roads have led to the scheme being cancelled on multiple occasions. On 6 December 2007, it was announced that extensive plans to build Stonehenge road tunnel under the landscape and create a permanent visitors' centre had been cancelled.[32] On 13 May 2009, the government gave approval for a £25 million scheme to create a smaller visitors' centre and close the A344, although this was dependent on funding and local authority planning consent.[33] On 20 January 2010 Wiltshire Council granted planning permission for a centre **unknown operator: u'strong'** km (1.5 miles) to the west and English Heritage confirmed that funds to build it would be available, supported by a £10m grant from the Heritage Lottery Fund.[34] Approval is still needed for the closure of the A344 and two nearby byways, which are popular with off-road enthusiasts and whose objections may further jeopardise the scheme.[35][36]

When Stonehenge was first opened to the public it was possible to walk amongst and even climb on the stones, but the stones were roped off in 1977 as a result of serious erosion.[37] Visitors are no longer permitted to touch the stones, but are able to walk around the monument from a short distance away. English Heritage does, however, permit access during the summer and winter solstice, and the spring and autumn equinox. Additionally, visitors can make special bookings to access the stones throughout the year.[38]

The current access situation and the proximity of the two roads has drawn widespread criticism, highlighted by a 2006 National Geographic survey. In the survey of conditions at 94 leading World Heritage Sites, 400 conservation and tourism experts ranked Stonehenge 75th in the list of destinations, declaring it to be "in moderate trouble".[39]

Archaeological research and restoration

17th century depiction of Stonehenge

Throughout recorded history Stonehenge and its surrounding monuments have attracted attention from antiquarians and archaeologists. John Aubrey was one of the first to examine the site with a scientific eye in 1666, and recorded in his plan of the monument the pits that now bear his name. William Stukeley continued Aubrey's work in the early 18th century, but took an interest in the surrounding monuments as well, identifying (somewhat incorrectly) the Cursus and the Avenue. He also began the excavation of many of the barrows in the area, and it was his interpretation of the landscape that associated it with the Druids[40] Stukeley was so fascinated with Druids that he originally named Disc Barrows as Druids' Barrows. The most accurate early plan of Stonehenge was that made by Bath architect John Wood in 1740.[41] His original annotated survey has recently been computer redrawn and published.[42] Importantly Wood's plan was made before the collapse of the southwest trilithon, which fell in 1797 and was restored in 1958.

An early photograph of Stonehenge taken July 1877

William Cunnington was the next to tackle the area in the early 19th century. He excavated some 24 barrows before digging in and around the stones and discovered charred wood, animal bones, pottery and urns. He also identified the hole in which the Slaughter Stone once stood. At the same time Richard Colt Hoare began his activities, excavating some 379 barrows on Salisbury Plain before working with Cunnington and William Coxe on some 200 in the area around the Stones. To alert future diggers to their work they were careful to leave initialled metal tokens in each barrow they opened.

In 1877 Charles Darwin dabbled in archaeology at the stones, experimenting with the rate at which remains sink into the earth for his book *The Formation of Vegetable Mould Through the Action of Worms*.

Print of Stonehenge, 1895

William Gowland oversaw the first major restoration of the monument in 1901 which involved the straightening and concrete setting of sarsen stone number 56 which was in danger of falling. In straightening the stone he moved it about half a metre from its original position.[42] Gowland also took the opportunity to further excavate the monument in what was the most scientific dig to date, revealing more about the erection of the stones than the previous 100 years of work had done. During the 1920 restoration William Hawley, who had excavated nearby Old Sarum, excavated the base of six stones and the outer ditch. He also located a bottle of port in the slaughter stone socket left by Cunnington, helped to rediscover Aubrey's pits inside the bank and located the concentric circular holes outside the Sarsen Circle called the Y and Z Holes.[43]

The monument from a similar angle in 2008 showing the extent of reconstruction

Richard Atkinson, Stuart Piggott and John F. S. Stone re-excavated much of Hawley's work in the 1940s and 1950s, and discovered the carved axes and daggers on the Sarsen Stones. Atkinson's work was instrumental in furthering the understanding of the three major phases of the monument's construction.

In 1958 the stones were restored again, when three of the standing sarsens were re-erected and set in concrete bases. The last restoration was carried out in 1963 after stone 23 of the Sarsen Circle fell over. It was again re-erected, and the opportunity was taken to concrete three more stones. Later archaeologists, including Christopher Chippindale of the Museum of Archaeology and Anthropology, University of Cambridge and Brian Edwards of the University of the West of England, campaigned to give the public more knowledge of the various restorations and in 2004 English Heritage included pictures of the work in progress in its book *Stonehenge: A History in Photographs*.[44][45][46]

In 1966 and 1967, in advance of a new car park being built at the site, the area of land immediately northwest of the stones was excavated by Faith and Lance Vatcher. They discovered the Mesolithic postholes dating from between 7000 and 8000 BC, as well as a 10-metre (**unknown operator: u'strong'** ft) length of a palisade ditch – a V-cut ditch into which timber posts had been inserted that remained there until they rotted away. Subsequent aerial archaeology suggests that this ditch runs from the west to the north of Stonehenge, near the avenue.[43]

Excavations were once again carried out in 1978 by Atkinson and John Evans during which they discovered the remains of the Stonehenge Archer in the outer ditch,[47] and in 1979 rescue archaeology was needed alongside the

Heel Stone after a cable-laying ditch was mistakenly dug on the roadside, revealing a new stone hole next to the Heel Stone.

In the early 1980s Julian Richards led the Stonehenge Environs Project, a detailed study of the surrounding landscape. The project was able to successfully date such features as the Lesser Cursus, Coneybury henge and several other smaller features.

In 1993 the way that Stonehenge was presented to the public was called 'a national disgrace' by the House of Commons Public Accounts Committee. Part of English Heritage's response to this criticism was to commission research to collate and bring together all the archaeological work conducted at the monument up to this date. This two year research project resulted in the publication in 1995 of the monograph *Stonehenge in its landscape*, which was the first publication presenting the complex stratigraphy and the finds recovered from the site. It presented a rephasing of the monument.[48]

More recent excavations include a series of digs held between 2003 and 2008 known as the Stonehenge Riverside Project, led by Mike Parker Pearson. This project mainly investigated other monuments in the landscape and their relationship to the stones — notably Durrington Walls, where another 'Avenue' leading to the River Avon was discovered. The point where the Stonehenge Avenue meets the river was also excavated, and revealed a previously unknown circular area which probably housed four further stones, most likely as a marker for the starting point of the avenue. In April 2008 Professor Tim Darvill of the University of Bournemouth and Professor Geoff Wainwright of the Society of Antiquaries, began another dig inside the stone circle to retrieve dateable fragments of the original bluestone pillars. They were able to date the erection of some bluestones to 2300 BC,[3] although this may not reflect the earliest erection of stones at Stonehenge. They also discovered organic material from 7000 BC, which, along with the Mesolithic postholes, adds support for the site having been in use at least 4,000 years before Stonehenge was started. In August and September 2008, as part of the Riverside Project, Julian Richards and Mike Pitts excavated Aubrey Hole 7, removing the cremated remains from several Aubrey Holes that had been excavated by Hawley in the 1920s, and re-interred in 1935.[49] A licence for the removal of human remains at Stonehenge had been granted by the Ministry of Justice in May 2008, in accordance with the *Statement on burial law and archaeology* issued in May 2008. One of the conditions of the licence was that the remains should be reinterred within two years and that in the intervening period they should be kept safely, privately and decently.[50][51]

A new landscape investigation was conducted in April 2009. A shallow mound, rising to about 40 cm (**unknown operator: u'strong'** inches) was identified between stones 54 (inner circle) and 10 (outer circle), clearly separated from the natural slope. It has not been dated but speculation that it represents careless backfilling following earlier excavations seems disproved by its representation in 18th- and 19th-century illustrations. Indeed, there is some evidence that, as an uncommon geological feature, it could have been deliberately incorporated into the monument at the outset.[12] A circular, shallow bank, little more than 10 cm (**unknown operator: u'strong'** inches) high, was found between the Y and Z hole circles, with a further bank lying inside the "Z" circle. These are interpreted as the spread of spoil from the original Y and Z holes, or more speculatively as hedge banks from vegetation deliberately planted to screen the activities within.[12]

In July 2010, the Stonehenge New Landscapes Project discovered what appears to be a new henge less than 1 km (**unknown operator: u'strong'** miles) away from the main site.[52]

On 26 November 2011, archaeologists from University of Birmingham announced the discovery of evidence of two huge pits positioned within the Stonehenge Cursus pathway, aligned in celestial position towards midsummer sunrise and sunset when viewed from the Heel Stone.[53][54] The new discovery is part of the Stonehenge Hidden Landscape Project which began in the summer of 2010.[55] The project uses non-invasive geophysical imaging technique to reveal and visually recreate the landscape. According to the team leader Professor Vince Gaffney, this discovery may provide a direct link between the rituals and astronomical events to activities within the Cursus at Stonehenge.[54]

On 18 December 2011, geologists from University of Leicester and the National Museum of Wales announced the discovery of the exact source of the rock used to create Stonehenge's first stone circle. The researchers have

identified the source as a 70-metre (**unknown operator: u'strong'** ft) long rock outcrop called Craig Rhos-y-Felin (51°59′30.07″N 4°44′40.85″W), near Pont Saeson in north Pembrokeshire, located 220 kilometres (**unknown operator: u'strong'** mi) from Stonehenge.[56][57]

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External links

- Stonehenge (http://www.english-heritage.org.uk/stonehenge) English Heritage official site: access and visiting information; research; future plans
- Stonehenge Landscape (http://www.nationaltrust.org.uk/stonehengelandscape) The National Trust – Information about the surrounding area.
- Ancient Places TV: HD Video of Stonehenge Excavations of 2008 (http://www.ancientplaces.tv/en/archive/1-season-1/7-stonehenge)
- Stonehenge Today and Yesterday (http://www.gutenberg.org/files/19130/19130-h/19130-h.htm) By Frank Stevens, at Project Gutenberg.

- The History of Stonehenge (http://news.bbc.co.uk/2/hi/science/nature/7322444.stm) BBC animation of the monument's construction.
- Stonehenge, a Temple Restor'd to the British Druids (http://www.sacred-texts.com/neu/eng/str/index.htm) By William Stukeley, at Sacred Texts.
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- Stonehenge Laser Scans (http://www.stonehengelaserscan.org/) Wessex Archaeology information about the scanning of the Sarsen carvings.
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- Stonehenge 20th Century Excavations Databases (http://ads.ahds.ac.uk/catalogue/archive/stonehenge_eh_2005/) An English Heritage commissioned report by Wessex Archaeology on the 20th Century excavations.
- A stunning 360° top to bottom Flash tour (http://www.bbc.co.uk/history/programmes/stonehenge/flash/panorama.swf)
- Stonehenge: Stones being repositioned during restoration work in 1914 (http://www.itnsource.com/shotlist//BHC_RTV/1914/01/01/BGT407040340/)

Pumapunku

Pumapunku also called "Puma Pumku" or "Puma Puncu", is part of a large temple complex or monument group that is part of the Tiwanaku Site near Tiwanaku, Bolivia. In Aymara, its name means, "The Door of the Puma". The Pumapunku complex consists of an unwalled western court, a central unwalled esplanade, a terraced platform mound that is faced with megalithic stone, and a walled eastern court.[1][2][3] The Pumapunku is a terraced earthen mound that is faced with megalithic blocks. It is 167.36 m wide along its north-south axis and 116.7 m long along its east-west axis. On the northeast and southeast corners of the Pumapunku it has 20-meter wide projections that extend 27.6 meters north and south from the rectangular mound. The eastern edge of the Pumapunku is occupied by what is called the "Plataforma Lítica." The Plataforma Lítica consists of a stone terrace that is 6.75 by 38.72 meters in dimension. This terrace is paved with multiple enormous stone blocks. The Plataforma Lítica contains the largest stone slab found in both the Pumapunku and Tiwanaku Site. This stone slab is 7.81 meters long, 5.17 meters wide and averages 1.07 meters thick. Based upon the specific gravity of the red sandstone from which it was carved, this stone slab has been estimated to weigh 131 metric tons.[4] The other stonework and facing of the Pumapunku consists of a mixture of andesite and red sandstone. The core of the Pumapunku consists of clay. The fill underlying selected parts of the edge of the

An example of high-precision small holes (for viewing the image to enlarge).

Stone block with a set of blind holes of complex shape.

Pumapunku consists of river sand and cobbles instead of clay. Excavations at the Pumapunku have documented “three major building epochs, in addition to small repairs and remodeling.”[1][2][3][4][5]

At its peak, Pumapunku is thought to have been "unimaginably wondrous"[2], adorned with polished metal plaques, brightly colored ceramic and fabric ornamentation, trafficked by costumed citizens, elaborately dressed priests and elites decked in exotic jewelry. Current understanding of this complex is limited due to its age, the lack of a written record, the current deteriorated state of the structures due to treasure hunting, looting, stone mining for building stone and railroad ballast, and natural weathering.[1][2][4]

The area within the kilometer separating the Pumapunku and Kalasasaya complexes has been surveyed using ground-penetrating radar, magnetometry, induced electrical conductivity, and magnetic susceptibility. The geophysical data collected from these surveys and excavations have revealed in the area between the Pumapunku and Kalasasaya complexes the presence of numerous man-made structures. These structures include the wall foundations of buildings and compounds, water conduits, pool-like features, revetments, terraces, residential compounds, and widespread gravel pavements all of which now lie buried and hidden beneath the modern ground’s surface.[6][7]

Age

Determining the age of the Pumapunku complex has been a focus of researchers since the discovery of the Tiwanaku site. As noted by Andean specialist, Binghamton University Anthropology professor W. H. Isbell,[1] a radiocarbon date was obtained by Vranich[2] from lowermost and oldest layer of mound fill forming the Pumapunku. This layer was deposited during the first of three construction epochs and dates the initial construction of the Pumapunku at 1510 ±25 B.P. C14 (AD 440; calibrated, AD 536–600). Since the radiocarbon date came from the lowermost and oldest layer of mound fill underlying the andesite and sandstone stonework, the stonework must have been constructed sometime after 1510 ±25 B.P. C14. The excavation trenches of Vranich show that the clay, sand, and gravel fill of the Pumapunku complex lies directly on the sterile middle Pleistocene sediments. These excavation trenches also demonstrated the lack of any pre-Andean Middle Horizon cultural deposits within the area of the Tiwanaku Site adjacent to the Pumapunku complex.[2]

Engineering

Detail of stone with precisely cut straight line and tooled holes within the line

The largest of these stone blocks is 7.81 meters long, 5.17 meters wide, averages 1.07 meters thick, and is estimated to weigh about 131 metric tons. The second largest stone block found within the Pumapunka is 7.90 meters long, 2.50 meters wide, and averages 1.86 meters thick. Its weight has been estimated to be 85.21 metric tons. Both of these stone blocks are part of the Plataforma Lítica and composed of red sandstone.[4] Based upon detailed petrographic and chemical analyses of samples from both individual stones and known quarry sites, archaeologists concluded that these and other red sandstone blocks were transported up a steep incline from a quarry near Lake Titicaca roughly 10 km away. Smaller andesite blocks that were used for stone facing and carvings came from quarries within the Copacabana Peninsula about 90 km away from and across Lake Titicaca from the Pumapunka and the rest of the Tiwanaku Site.[2][4]

Archaeologists argue that the transport of these stones was accomplished by the large labor force of ancient Tiwanaku. Several theories have been proposed as to how this labor force transported the stones although these theories remain speculative. Two of the more common proposals involve the use of llama skin ropes and the use of ramps and inclined planes.[8]

In assembling the walls of Pumapunku, each stone was finely cut to interlock with the surrounding stones and the blocks fit together like a puzzle, forming load-bearing joints without the use of mortar. One common engineering technique involves cutting the top of the lower stone at a certain angle, and placing another stone on top of it which was cut at the same angle.[3] The precision with which these angles have been utilized to create flush joints is indicative of a highly sophisticated knowledge of stone-cutting and a thorough understanding of descriptive geometry.[5] Many of the joints are so precise that not even a razor blade will fit between the stones.[9] Much of the masonry is characterized by accurately cut rectilinear blocks of such uniformity that they could be interchanged for one another while maintaining a level surface and even joints. The blocks were so precisely cut as to suggest the possibility of prefabrication and mass production, technologies far in advance of the Tiwanaku's Incan successors hundreds of years later.[8] Tiwanaku engineers were also adept at developing a civic infrastructure at this complex, constructing functional irrigation systems, hydraulic mechanisms, and waterproof sewage lines.

Architecture

Demonstration of the building block technique

To sustain the weight of these massive structures, Tiwanaku architects were meticulous in creating foundations, often fitting stones directly to bedrock or digging precise trenches and carefully filling them with layered sedimentary stones to support large stone blocks.[8] Modern day engineers argue that the base of the Pumapunku temple was constructed using a technique called layering and depositing. By alternating layers of sand from the interior and layers of composite from the exterior, the fills would overlap each other at the joints, essentially grading the contact points to create a sturdy base.[3][8]

Demonstration of the building block technique

Notable features at Pumapunku are I-shaped architectural cramps, which are composed of a unique copper-arsenic-nickel bronze alloy. These I-shaped cramps were also used on a section of canal found at the base of the Akapana pyramid at Tiwanaku. These cramps were used to hold the blocks comprising the walls and bottom of stone-lined canals that drain sunken courts. I-cramps of unknown composition were used to hold together the massive slabs that formed Pumapunku's four large platforms. In the south canal of the Pumapunku, the I-shaped cramps were cast in place. In sharp contrast, the cramps used at the Akapana canal were fashioned by the cold hammering of copper-arsenic-nickel bronze ingots.[8][10] The unique copper-arsenic-nickel bronze alloy is also found in metal artifacts within the region between Tiwanaku and San Pedro de Atacama during the late Middle Horizon around 600–900.[11]

Cultural and spiritual significance

It is theorized the Pumapunku complex as well as its surrounding temples, the Akapana pyramid, Kalasasaya, Putuni and Kerikala functioned as spiritual and ritual centers for the Tiwanaku. This area might have been viewed as the center of the Andean world, attracting pilgrims from far away to marvel in its beauty. These structures transformed the local landscape; Pumapunku was purposely integrated with Illimani mountain, a sacred peak that the Tiwanaku possibly believed to be home to the spirits of their dead. This area was believed to have existed between heaven and Earth. The spiritual significance and the sense of wonder would have been amplified into a "mind-altering and life-changing experience"[12] through the use of hallucinogenic plants. Examinations of hair samples exhibit remnants of psychoactive substances in many mummies found in Tiwanaku culture mummies from Northern Chile, even those of babies as young as 1 year of age, demonstrating the importance of these substances to the Tiwanaku.[13]

As was characteristic of civilizations around this time, the Tiwanaku actively incorporated human sacrifice into their culture. The remains of dismembered bodies have been found throughout the area. Ceramic artifacts depict imagery of warriors, masked with puma skulls, decapitating their enemies and holding trophy skulls, adorned with belts of human heads with their tongues torn out.[12]

Peak and decline

The Tiwanaku civilization and the use of these temples appears to some to have peaked from 700 to 1000 AD. by which point the temples and surrounding area may have been home to some 400,000 people. By this point, an extensive infrastructure had been developed with a complex irrigation system running over 30 square miles (**unknown operator: u'strong'** km^2) to support potatoes, quinoa, corn and other various crops. At its peak the Tiwanaku culture dominated the entire Lake Titicaca basin as well as portions of Bolivia and Chile.[14][15]

The culture in question seems to have dissolved rather abruptly some time around 1000 AD and researchers are still seeking answers as to why. A likely scenario involves rapid environmental change, possibly involving an extended drought. Unable to support the massive crop yields necessary for their large population, the Tiwanaku are argued to have scattered into the local mountain ranges only to disappear shortly thereafter.[14][15]

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External links

- Interactive Archaeological Investigation at Pumapunku Temple (http://www.archaeology.org/interactive/tiwanaku/project/pumapunku1.html)

Moai

Moai [i] /ˈmoʊ.aɪ/, or ***moʻai***, are monolithic human figures carved from rock on the Chilean Polynesian island of Easter Island between the years 1250 and 1500.[1] Nearly half are still at Rano Raraku, the main moai quarry, but hundreds were transported from there and set on stone platforms called ahu around the island's perimeter. Almost all moai have overly large heads three-fifths the size of their bodies. The moai are chiefly the living faces (*aringa ora*) of deified ancestors (*aringa ora ata tepuna*).[2] The statues still gazed inland across their clan lands when Europeans first visited the island, but most would be cast down during later conflicts between clans.

Moai facing inland at Ahu Tongariki, restored by Chilean archaeologist Claudio Cristino in the 1990s

The production and transportation of the 887 statues[3] are considered remarkable creative and physical feats.[4] The tallest moai erected, called *Paro*, was almost 10 metres (**unknown operator: u'strong'** ft) high and weighed 82 tons;[5] the heaviest erected was a shorter but squatter moai at Ahu Tongariki, weighing 86 tons; and one unfinished sculpture, if completed, would have been approximately 21 metres (**unknown operator: u'strong'** ft) tall with a weight of about 270 tons.

Description

Six of the fifteen moai at Ahu Tongariki

The moai are monolithic statues, their minimalist style related to forms found throughout Polynesia. Moai are carved in relatively flat planes, the faces bearing proud but enigmatic expressions. The over-large heads (a three-to-five ratio between the head and the body, a sculptural trait that demonstrates the Polynesian belief in the sanctity of the chiefly head) have heavy brows and elongated noses with a distinctive fish-hook-shaped curl of the nostrils. The lips protrude in a thin pout. Like the nose, the ears are elongated and oblong in form. The jaw lines stand out against the truncated neck. The torsos are heavy, and, sometimes, the clavicles are subtly outlined in stone. The arms are carved in bas relief and rest against the body in various positions, hands and long slender fingers resting along the crests of the hips, meeting at the hami (loincloth), with the thumbs sometimes pointing towards the navel. Generally, the anatomical features of the backs are not detailed, but sometimes bear a ring and girdle motif on the buttocks and lower back. Except for one kneeling moai, the statues do not have clearly visible legs.

Though moai are whole-body statues, they are commonly referred to as "Easter Island heads". This is partly because of the disproportionate size of most moai heads and partly because, from the invention of photography until the 1950s, the only moai standing on the island were the statues on the slopes of Rano Raraku, many of which are buried to their shoulders. Some of the "heads" at Rano Raraku have been excavated and their bodies seen, and observed to have markings that had been protected from erosion by their burial.

Moai set in the hillside at Rano Raraku

The average height of the Moai is about 4m (13.3 feet) high, with the average width at the base around 1.6m (5.25 feet) across. These massive creations usually weigh in at around 12.5 tonnes (13.8 tons) a piece.

All but 53 of the 887 moai known to date were carved from tuff (a compressed volcanic ash). At the end of carving, the builders would rub the statue with pumice from Rano Raraku, where 394 moai and incomplete moai are still visible today (there are also 13 moai carved from basalt, 22 from trachyte and 17 from fragile red scoria).[6]

Characteristics

Easter Island statues are known for their large, broad noses and strong chins, along with rectangle-shaped ears and deep eye slits. In reference to their bodies, they are normally squatting with their arms resting in different positions and are without legs.

Re-erected tuff moai at Ahu Tahai with restored pukao and replica eyes

Eyes

In 1979, Sergio Rapu Haoa and a team of archaeologists discovered that the hemispherical or deep elliptical eye sockets were designed to hold coral eyes with either black obsidian or red scoria pupils. The discovery was made by collecting and reassembling broken fragments of white coral that were found at the various sites. Subsequently, previously uncategorized finds in the Easter Island museum were re-examined and recategorized as eye fragments. It is thought that the moai with carved eye sockets were probably allocated to the ahu and ceremonial sites, suggesting that a selective Rapa Nui hierarchy was attributed to the moai design until its demise with the advent of the Birdman religion, Tangata Manu.

Pukao topknots and headdresses

Some moai had *pukao* on their heads; these were carved out of red scoria, a very light rock from a quarry at Puna Pau.

Hoa Hakananai'a in the British Museum

Markings (post stone working)

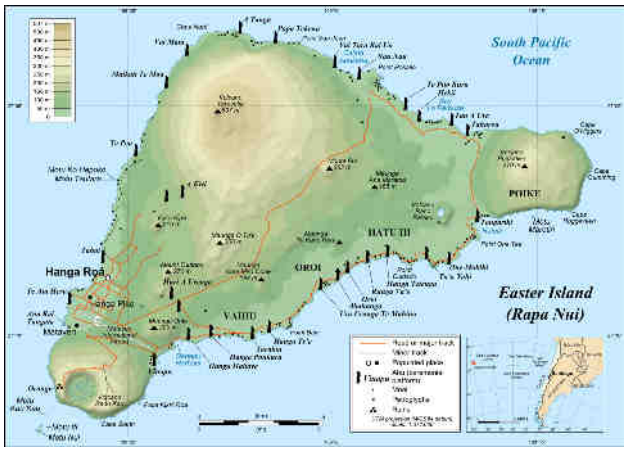
When first carved, the surface of the moai was polished smooth by rubbing with pumice. Unfortunately, the easily worked tuff from which most moai were carved is also easily eroded, and, today, the best place to see the surface detail is on the few moai carved from basalt or in photographs and other archaeological records of moai surfaces protected by burial.

Those moai that are less eroded typically have designs carved on their backs and posteriors. The Routledge expedition of 1914 established a cultural link[7] between these designs and the island's traditional tattooing, which had been repressed by missionaries a half-century earlier. Until modern DNA analysis of the islanders and their ancestors, this was key scientific evidence that the moai had been carved by the Rapa Nui and not by a separate group from South America.

At least some of the moai were painted; *Hoa Hakananai'a* was decorated with maroon and white paint until 1868, when it was removed from the island. It is now housed in the British Museum, London.

History

The statues were carved by the Polynesian colonizers of the island, mostly between circa 1250 CE and 1500 CE.[1] In addition to representing deceased ancestors, the moai, once they were erected on ahu, may also have been regarded as the embodiment of powerful living or former chiefs and important lineage status symbols.



Map of Easter Island using moai to show locations of various *ahu*

Completed statues were moved to ahu mostly on the coast, then erected, sometimes with red stone cylinders (pukao) on their heads. Moai must have been extremely expensive to craft and transport; not only would the actual carving of each statue require effort and resources, but the finished product was then hauled to its final location and erected.

The quarries in Rano Raraku appear to have been abandoned abruptly, with a litter of stone tools, many completed moai outside the quarry awaiting transport and almost as many incomplete statues still *in situ* as were installed on ahu. In the nineteenth century, this led to conjecture that the island was the remnant of a sunken continent and that most completed moai were under the sea. That idea has long been debunked, and now it is understood that:

- Some statues were rock carvings and never intended to be completed.
- Some were incomplete because, when inclusions were encountered, the carvers would abandon a partial statue and start a new one[8] (tuff is a soft rock with occasional lumps of much harder rock included in it).
- Some completed statues at Rano Raraku were placed there permanently and not parked temporarily awaiting removal.[9]

- Some were indeed incomplete when the statue-building era came to an end.

Craftsmen

The moai were either carved by a distinguished class of professional carvers who were comparable in status to high-ranking members of other Polynesian craft guilds, or, alternatively, by members of each clan. The oral histories show that the Rano Raraku quarry was subdivided into different territories for each clan.

Transportation

Since the island was treeless by the time the Europeans first visited, the movement of the statues was a mystery for a long time; pollen analysis has now established that the island was almost totally forested until 1200 CE. The tree pollen disappeared from the record by 1650, and the statues stopped being made around that time.

It is not known exactly how the moai were moved across the island, but the process almost certainly required human energy, ropes, and possibly wooden sledges (sleds) and/or rollers, as well as leveled tracks across the island (the Easter Island roads).

Oral histories recount how various people used divine power to command the statues to walk. The earliest accounts say a king named Tuu Ku Ihu moved them with the help of the god Makemake, while later stories tell of a woman who lived alone on the mountain ordering them about at her will. Scholars currently support the theory that the main method was that the moai were "walked" upright (some assume by a rocking process), as laying it prone on a sledge (the method used by the Easter Islanders to move stone in the 1860s) would have required an estimated 1500 people to move the largest moai that had been successfully erected. In 1998, Jo Anne Van Tilburg suggested fewer than half that number could do it by placing the sledge on lubricated rollers. In 1999, she supervised an experiment to move a nine-ton moai. They attempted to load a replica on a sledge built in the shape of an *A* frame that was placed on rollers. A total of 60 people pulled on several ropes in two attempts to tow the moai. The first attempt failed when the rollers jammed up. The second attempt succeeded when they embedded tracks in the ground. This was on flat ground and used Eucalyptus wood rather than the native palm trees that would have lived on the island.[10]

In 1986, Pavel Pavel, Thor Heyerdahl and the Kon Tiki Museum experimented with a five-ton moai and a nine-ton moai. With a rope around the head of the statue and another around the base, using eight workers for the smaller statue and 16 for the larger, they "walked" the moai forward by swiveling and rocking it from side to side; however, the experiment was ended early due to damage to the statue bases from chipping. Despite the early end to the experiment, Thor Heyerdahl estimated that this method for a 20-ton statue over Easter Island terrain would allow 320 feet (**unknown operator: u'strong'** m) per day. Other scholars concluded that it was probably not the way the moai were moved as there was reportedly some damage to the base caused by the "shuffling" motion.[10][11]

Sign indicating the protected status of the moai

Around the same time, archaeologist Charles Love experimented with a 10-ton replica. His first experiment found rocking the statue to walk it was too unstable over more than a few hundred yards. He then found that placing the statue upright on two sled runners atop log rollers, 25 men were able to move the statue 150 feet (**unknown operator: u'strong'** m) in two minutes. In 2003, further research indicated this method could explain supposedly regularly spaced post holes (his research on this claim has not yet been published) where the statues were moved over rough ground. He suggested the holes contained upright posts on either side of the path so that as the statue

passed between them, they were used as cantilevers for poles to help push the statue up a slope without the requirement of extra people pulling on the ropes and similarly to slow it on the downward slope. The poles could also act as a brake when needed.[12]

Based on detailed studies of the statues found along prehistoric roads, archaeologists Terry Hunt and Carl Lipo have shown that the pattern of breakage, form and position of statues is consistent with an "upright" hypothesis for transportation.[13] Hunt and Lipo argue that the statues found along the road have a center of mass that causes the statue to fall forward. As the statue tilts forward it rocks on its front edge and takes a "step." Archaeologically, large flakes are seen broken off of the sides of the bases. This pattern is consistent with immense forces being applied to the edges of the statue. On the landscape, road statues are found with on their backs when the road is going uphill and on their front when going downhill. All of this evidence points to an upright transportation practice.

1722–1868 toppling of the moai

After the 1722 Roggeveen visit, all of the moai that had been erected on ahus were toppled, with the last standing statues reported in 1838 by Abel Aubert Dupetit Thouars, and no upright statues by 1868,[14] apart from the partially buried ones on the outer slopes of Rano Raraku. Oral histories include one account of a clan pushing down a single moai in the night but others refer to the "earth shaking" and other indications that at least some of them fell down through earthquakes[15]. Some of the moai toppled forward such that their faces were hidden and often fell in such a way that their necks broke. Others fell off of the back of their platforms[16]. Today, about 50 moai have been re-erected on their ahus or museums elsewhere.[17]

Removal

Eleven or more moai have been removed from the island and transported to locations around the world, including six out of the thirteen moai that were carved from basalt.

Preservation and restoration

From 1955 through 1978, an American archaeologist, William Mulloy, undertook extensive investigation of the production, transportation and erection of Easter Island's monumental statuary. Mulloy's Rapa Nui projects include the investigation of the Akivi-Vaiteka Complex and the physical restoration of Ahu Akivi (1960); the investigation and restoration of Ahu Ko Te Riku and Ahu Vai Uri and the Tahai Ceremonial Complex (1970); the investigation and restoration of two *ahu* at Hanga Kio'e (1972); the investigation and restoration of the ceremonial village at Orongo (1974) and numerous other archaeological surveys throughout the island.

It is forbidden for visitors to climb on the moai.

The Rapa Nui National Park and the moai are included on the 1994 list of UNESCO World Heritage sites and consequently the 1972 UN convention concerning the protection of the world's cultural and natural heritage.

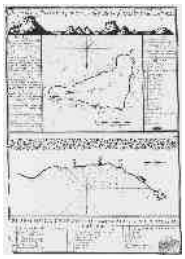
The moai have been mapped by a number of groups over the year including efforts by Father Sebastian Englert and Chilean researchers [18][19]. The EISP (Easter Island Statue Project) conducted research and documentation on many of the moai on Rapa Nui and the artifacts held in museums overseas. The purpose of the project is to understand the figures' original use, context, and meaning, with the results being provided to the Rapa Nui families and the island's public agencies that are responsible for conservation and preservation of the moai. Other studies include work by

Britton Shephardson[20] and Terry L. Hunt and Carl P. Lipo[21].

In 2008, a Finnish tourist chipped a piece off the ear of one moai. The tourist was fined $17,000 in damages and was banned from the island for three years.[22][23]

Tukuturi at Rano Raraku is the only kneeling moai and one of the few made of red scoria.

Ahu Akivi, the furthest inland of all the ahus



Early European drawing of moai, in the lower half of a 1770 Spanish map of Easter Island

Notes

[1] Steven R Fischer. *The island at the end of the world.* Reaktion Books 2005 ISBN 1-86189-282-9

[2] Easter Island Statue Project (http://www.eisp.org/)

[3] "Easter Island Statue Project" (http://www.sscnet.ucla.edu/ioa/eisp/). 2009-05-11. . Retrieved 2010-10-16.

[4] Rapa Nui National Park (http://whc.unesco.org/en/list/715)

[5] New Scientist, 29 July, 2006, pp. 30-34 (http://www.newscientist.com/article/mg19125621.100.html)

[6] VAN TILBURG, Jo Anne. 1994. Easter Island: Archaeology, Ecology and Culture. Washington D.C.: Smithsonian Institution Press. page 24

[7] Katherine Routledge (1919) *The Mystery of Easter Island* ISBN 0-932813-48-8 page 220

[8] Katherine Routledge (1919) *The Mystery of Easter Island* ISBN 0-932813-48-8 page 181

[9] Katherine Routledge (1919) *The Mystery of Easter Island* ISBN 0-932813-48-8 page 186

[10] History channel "Mega Movers: Ancient Mystery Moves"

[11] Easter Island--the mystery solved / Thor Heyerdahl 1989

[12] Flenley, John (2003). *The Enigmas of Easter Island: Island on the Edge*. Oxford University Press. ISBN 0-19-280340-9.

[13] Lipo, Carl (2012). *The Statues That Walked: Unraveling the Mystery of Easter Island*. Free Press. ISBN 1-4391-5031-1.

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[15] Edmundo Edwards, Raul Marchetti, Leopoldo Dominichetti and Oscar Gonzales-Ferran (1996). "When the Earth Trembled, the Statues Fell". *Rapa Nui Journal*: pp. 1-15.

[16] Edmundo Edwards, Raul Marchetti, Leopoldo Dominichetti and Oscar Gonzales-Ferran (1996). "When the Earth Trembled, the Statues Fell". *Rapa Nui Journal*: pp. 1-15.

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[23] "Tourist chips earlobe off ancient statue on Easter Island" (http://www.theglobeandmail.com/servlet/story/RTGAM.20080409.wchiletourist0409/BNStory/International/home). Globe and Mail. 2008-04-09. . Retrieved 2008-09-21.

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External links

- Terevaka.net Data Community - Britton Shepardson (http://www.terevaka.net/dc/databases/shepardson_2009/Moai_pt1.html)
- Easter Island Statue project (http://www.eisp.org/)
- PBS NOVA: Secrets of Easter Island (http://www.pbs.org/wgbh/nova/easter/)
- PBS NOVA: Secrets of Lost Empires: Easter Island (http://www.pbs.org/wgbh/nova/lostempires/easter/)
- Czech who made moai statues walk returns to Easter Island (http://www.radio.cz/en/article/35755)
- Many on Easter Island Prefer to Leave Stones Unturned (http://www.nytimes.com/2007/01/09/world/americas/09easter.html?_r=1&oref=login)

Great Pyramid of Giza

Great Pyramid of Giza	
Khufu	
Ancient Name	Khufu's Horizon
Constructed	c. 2560–2540 BC
Type	True Pyramid
Height	146.5 metres (**unknown operator: u'strong'** ft)
Base	230.4 metres (**unknown operator: u'strong'** ft)

The **Great Pyramid of Giza** (called the **Pyramid of Khufu** and the **Pyramid of Cheops**) is the oldest and largest of the three pyramids in the Giza Necropolis bordering what is now El Giza, Egypt. It is the oldest of the Seven Wonders of the Ancient World, and the only one to remain largely intact. Egyptologists believe that the pyramid was built as a tomb for fourth dynasty Egyptian Pharaoh Khufu (Cheops in Greek) over an approximately 20 year period concluding around 2560 BC. Initially at 146.5 metres (**unknown operator: u'strong'** feet), the Great Pyramid was the tallest man-made structure in the world for over 3,800 years. Originally, the Great Pyramid was covered by casing stones that formed a smooth outer surface; what is seen today is the underlying core structure. Some of the casing stones that once covered the structure can still be seen around the base. There have been varying scientific and alternative theories about the Great Pyramid's construction techniques. Most accepted construction hypotheses are based on the idea that it was built by moving huge stones from a quarry and dragging and lifting them into place.

There are three known chambers inside the Great Pyramid. The lowest chamber is cut into the bedrock upon which the pyramid was built and was unfinished. The so-called[1] Queen's Chamber and King's Chamber are higher up within the pyramid structure. The Great Pyramid of Giza is the only pyramid in Egypt known to contain both ascending and descending passages. The main part of the Giza complex is a setting of buildings that included two mortuary temples in honor of Khufu (one close to the pyramid and one near the Nile), three smaller pyramids for Khufu's wives, an even smaller "satellite" pyramid, a raised causeway connecting the two temples, and small mastaba tombs surrounding the pyramid for nobles.

History and description

It is believed the pyramid was built as a tomb for fourth dynasty Egyptian pharaoh Khufu and was constructed over a 20 year period. Khufu's vizier, Hemon, or Hemiunu, is believed by some to be the architect of the Great Pyramid.[2] It is thought that, at construction, the Great Pyramid was originally 280 Egyptian cubits tall, 146.5 metres (**unknown operator: u'strong'** ft) but with erosion and absence of its pyramidion, its present height is 138.8 metres (**unknown operator: u'strong'** ft). Each base side was 440 cubits, 230.4 metres (**unknown operator: u'strong'** ft) long. A royal cubit measures 0.524 metres.[3] The mass of the pyramid is estimated at 5.9 million tonnes. The volume, including an internal hillock, is roughly 2,500,000 cubic metres.[4] Based on these estimates, building this in 20 years would involve installing approximately 800 tonnes of stone every day. Similarly, since it consists of an estimated 2.3 million blocks, completing the building in 20 years would involve moving an average of more than 12 of the blocks into place each hour, day and night. The first precision measurements of the pyramid were made by Egyptologist Sir Flinders Petrie in 1880–82 and published as *The Pyramids and Temples of Gizeh*.[5] Almost all reports are based on his measurements. Many of the casing stones and inner chamber blocks of the Great Pyramid were fit together with extremely high precision. Based on measurements taken on the north eastern casing stones, the mean opening of the joints is only 0.5 millimetres wide (1/50th of an inch).[6]

Great Pyramid of Giza from a 19th century stereopticon card photo

The pyramid remained the tallest man-made structure in the world for over 3,800 years,[7] unsurpassed until the 160-metre-tall spire of Lincoln Cathedral was completed c. 1300. The accuracy of the pyramid's workmanship is such that the four sides of the base have an average error of only 58 millimetres in length.[8] The base is horizontal and flat to within ±15 mm.[9] The sides of the square base are closely aligned to the four cardinal compass points (within 4 minutes of arc)[10] based on true north, not magnetic north,[11] and the finished base was squared to a mean corner error of only 12 seconds of arc.[12] The completed design dimensions, as suggested by Petrie's survey and subsequent studies, are estimated to have originally been 280 cubits high by 440 cubits long at each of the four sides of its base. The ratio of the perimeter to height of 1760/280 cubits equates to 2π to an accuracy of better than 0.05% (corresponding to the well-known approximation of π as 22/7). Some Egyptologists consider this to have been the result of deliberate design proportion. Verner wrote, "We can conclude that although the ancient Egyptians could not precisely define the value of π, in practice they used it".[13] Petrie, author of *Pyramids and Temples of Gizeh* concluded: "but these relations of areas and of circular ratio are so systematic that we should grant that they were in the builder's design".[14] Others have argued that the Ancient Egyptians had no concept of pi and would not have thought to encode it in their monuments. They believe that the observed pyramid slope may be based on a simple seked slope choice alone, with no regard to the overall size and proportions of the finished building.[15]

Materials

The Great Pyramid consists of an estimated 2.3 million limestone blocks with most believed to have been transported from nearby quarries. The Tura limestone used for the casing was quarried across the river. The largest granite stones in the pyramid, found in the "King's" chamber, weigh 25 to 80 tonnes and were transported from Aswan, more than 500 miles away. Traditionally, ancient Egyptians cut stone blocks by hammering wooden wedges into the stone which were then soaked with water. As the water was absorbed, the wedges expanded, causing the rock to crack. Once they were cut, they were carried by boat either up or down the Nile River to the pyramid.[16] It is estimated that 5.5 million tons of limestone, 8,000 tons of granite (imported from Aswan), and 500,000 tons of mortar were used in the construction of the Great Pyramid.[17]

Casing stones

Casing stone

At completion, the Great Pyramid was surfaced by white "casing stones" – slant-faced, but flat-topped, blocks of highly polished white limestone. These were carefully cut to what is approximately a face slope with a seked of 5½ palms to give the required dimensions. Visibly, all that remains is the underlying stepped core structure seen today. In AD 1300, a massive earthquake loosened many of the outer casing stones, which were then carted away by Bahri Sultan An-Nasir Nasir-ad-Din al-Hasan in 1356 to build mosques and fortresses in nearby Cairo. The stones can still be seen as parts of these structures. Later explorers reported massive piles of rubble at the base of the pyramids left over from the continuing collapse of the casing stones, which were subsequently cleared away during continuing excavations of the site. Nevertheless, a few of the casing stones from the lowest course can be seen to this day in situ around the base of the Great Pyramid, and display the same workmanship and precision as has been reported for centuries. Petrie also found a different orientation in the core and in the casing measuring 193 centimetres ± 25 centimetres. He suggested a redetermination of north was made after the construction of the core, but a mistake was made, and the casing was built with a different orientation.[18] Petrie related the precision of the casing stones as to being "equal to opticians' work of the present day, but on a scale of acres" and "to place such stones in exact contact would be careful work; but to do so with cement in the joints seems almost impossible".[19] It has been suggested it was the mortar (Petrie's "cement") that made this seemingly impossible task possible, providing a level bed which enabled the masons to set the stones exactly.[20][21]

Construction theories

Many alternative, often contradictory, theories have been proposed regarding the pyramid's construction techniques.[22] Many disagree on whether the blocks were dragged, lifted, or even rolled into place. The Greeks believed that slave labour was used, but modern discoveries made at nearby worker's camps associated with construction at Giza suggest it was built instead by tens of thousands of skilled workers. Verner posited that the labor was organized into a hierarchy, consisting of two *gangs* of 100,000 men, divided into five *zaa* or *phyle* of 20,000 men each, which may have been further divided according to the skills of the workers.[23]

One mystery of the pyramid's construction is its planning. John Romer suggests that they used the same method that had been used for earlier and later constructions, laying out parts of the plan on the ground at a 1 to 1 scale. He writes that "such a working diagram would also serve to generate the architecture of the pyramid with precision unmatched by any other means."[24] He also argues for a 14 year time span for its construction.[25]

Interior

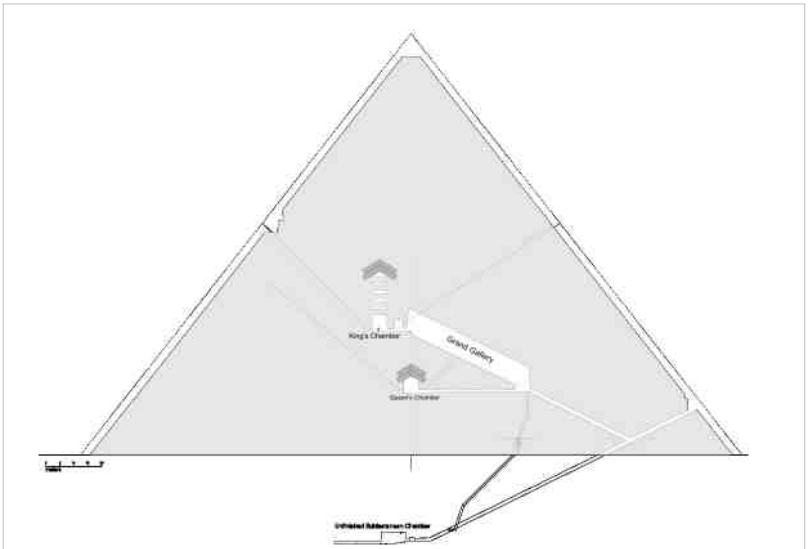


Diagram of the interior structures of the Great Pyramid. The inner line indicates the pyramid's present profile, the outer line indicates the original profile.

The original entrance to the Great Pyramid is 17 metres (**unknown operator: u'strong'** ft) vertically above ground level and 7.29 metres (**unknown operator: u'strong'** ft) east of the center line of the pyramid. From this original entrance there is a Descending Passage .96 metres (**unknown operator: u'strong'** ft) high and 1.04 metres (**unknown operator: u'strong'** ft) wide which goes down at an angle of 26° 31'23" through the masonry of the pyramid and then into the bedrock beneath it. After 105.23 metres (**unknown operator: u'strong'** ft) the passage becomes level and continues for an additional 8.84 metres (**unknown operator: u'strong'** ft) to the lower Chamber, which appears not to have been finished. There is a continuation of the horizontal passage in the south wall of the lower chamber; there is also a pit dug in the floor of the chamber. Some Egyptologists suggest this Lower Chamber was intended to be the original burial chamber, but Pharaoh Khufu later changed his mind and wanted it to be higher up in the pyramid.[26]

At 28.2 metres (**unknown operator: u'strong'** ft) from the entrance is a square hole in the roof of the Descending Passage. Originally concealed with a slab of stone, this is the beginning of the Ascending Passage. The Ascending Passage is 39.3 metres (**unknown operator: u'strong'** ft) long, as wide and high as the Descending Passage and slopes up at almost precisely the same angle. The lower end of the Ascending Passage is closed by three huge blocks of granite, each about 1.5 metres (**unknown operator: u'strong'** ft) long. At the start of the Grand Gallery on the right-hand side there is a hole cut in the wall (and now blocked by chicken wire). This is the start of a vertical shaft which follows an irregular path through the masonry of the pyramid to join the Descending Passage. Also at the start of the Grand Gallery there is a Horizontal Passage leading to the "Queen's Chamber". The passage is 1.1m (3'8") high for most of its length, but near the chamber there is a step in the floor, after which the passage is 1.73 metres (**unknown operator: u'strong'** ft) high.

The Queen's Chamber is exactly half-way between the north and south faces of the pyramid and measures 5.75 metres (**unknown operator: u'strong'** ft) north to south, 5.23 metres (**unknown operator: u'strong'** ft) east to west and has a pointed roof with an apex 6.23 metres (**unknown operator: u'strong'** ft) above the floor. At the eastern end of the chamber there is a niche 4.67 metres (**unknown operator: u'strong'** ft) high. The original depth of the niche was 1.04 metres (**unknown operator: u'strong'** ft), but has since been deepened by treasure hunters .

In the north and south walls of the Queen's Chamber there are shafts, which unlike those in the King's Chamber that immediately slope upwards, are horizontal for around 2m (6') before sloping upwards. The horizontal distance was cut in 1872 by a British engineer, Waynman Dixon, who believed on the analogy of the King's Chamber that such shafts must exist. He was proved right, but because the shafts are not connected to the outer faces of the pyramid or the Queen's Chamber, their purpose is unknown. At the end of one of his shafts, Dixon discovered a ball of black diorite and a bronze implement of unknown purpose. Both objects are currently in the British Museum. [27]

The shafts in the Queen's Chamber were explored in 1992 by the German engineer Rudolf Gantenbrink using a crawler robot of his own design which he called "Upuaut 2". After a climb of 65 m (**unknown operator:**

u'strong' ft) [28] He discovered that one of the shafts was blocked by limestone "doors" with two eroded copper "handles". Some years later the National Geographic Society created a similar robot which drilled a small hole in the southern door, only to find another larger door behind it.[29] The northern passage, which was difficult to navigate because of twists and turns, was also found to be blocked by a door.[30] This research was continued in 2011 by the Djedi Project team.

In 2011 the Djedi Project team used a Micro snake camera (that can see around corners) to penetrate the first door of the northern shaft, and view all the sides of the small chamber behind it. (The National Geographic Society used a camera that was only able to look straight forward.) They discovered hieroglyphs written in red paint. They were also able to scrutinize the inside of the two copper “handles” embedded in the door, and they now believe them to be of an ornamental nature. They also found the reverse side of the “door” to be finished and polished, which suggests that it wasn’t put there just to block the shaft, but rather for a more specific reason.[31][32]

The Grand Gallery of the Great Pyramid of Giza

The Grand Gallery continues the slope of the Ascending Passage, but is 8.6 metres (**unknown operator: u'strong'** ft) high and 46.68 metres (**unknown operator: u'strong'** ft) long. At the base it is 2.06 metres (**unknown operator: u'strong'** ft) wide, but after 2.29 metres (**unknown operator: u'strong'** ft) the blocks of stone in the walls are corbelled inwards by 7.6 centimetres (**unknown operator: u'strong'** in) on each side. There are seven of these steps, so at the top the Grand Gallery is only 1.04 metres (**unknown operator: u'strong'** ft) wide. It is roofed by slabs of stone laid at a slightly steeper angle than the floor of the gallery, so that each stone fits into a slot cut in the top of the gallery like the teeth of a ratchet. The purpose was to have each block supported by the wall of the Gallery rather than resting on the block beneath it, which would have resulted in an unacceptable cumulative pressure at the lower end of the Gallery.

At the upper end of the Gallery on the right-hand side there is a hole near the roof which opens into a short tunnel by which access can be gained to the lowest of the Relieving Chambers. The other Relieving Chambers were discovered in 1837/8 by Colonel Howard Vyse and J. S. Perring, who dug tunnels upwards using blasting powder.

The floor of the Grand Gallery consists of a shelf or step on either side, 51 centimetres (**unknown operator: u'strong'** in) wide, leaving a lower ramp 1.04 metres (**unknown operator: u'strong'** ft) wide between them. In the shelves there are 54 slots, 27 on each side matched by vertical and horizontal slots in the walls of the Gallery. These form a cross shape that rises out of the slot in the shelf. The purpose of these slots is not known, but the central gutter in the floor of the Gallery, which is the same width as the Ascending Passage, has led to speculation that the blocking stones were stored in the Grand Gallery and the slots held wooden beams to restrain them from sliding down the passage . This, in turn, has led to the proposal that originally many more than 3 blocking stones were intended, to completely fill the Ascending Passage.

At the top of the Grand Gallery there is a step giving onto a horizontal passage approximately 1.02 metres (**unknown operator: u'strong'** ft) long, in which can be detected four slots, three of which were probably intended to hold granite portcullises. Fragments of granite found by Petrie in the Descending Passage may have come from these now vanished doors.

The King's Chamber is 10.47 metres (**unknown operator: u'strong'** ft) from east to west and 5.234 metres (**unknown operator: u'strong'** ft) north to south. It has a flat roof 5.974 metres (**unknown operator: u'strong'** ft) above the floor. 0.91 m (**unknown operator: u'strong'** ft) above the floor there are two narrow shafts in the north and south walls (one is now filled by an extractor fan to try to circulate air in the pyramid). The purpose of these

shafts is not clear: they appear to be aligned on stars or areas of the northern and southern skies, but on the other hand one of them follows a dog-leg course through the masonry so there was not intention to directly sight stars through them. Longtime believed by Egyptologists to be "air shafts" for ventilation, this idea has now been widely abandoned in favor of the shafts serving a ritualistic purpose associated with the ascension of the king's spirit to the heavens.[33]

The King's Chamber is entirely faced with granite. Above the roof, which is formed of nine slabs of stone weighing in total about 400 tons, are five compartments known as Relieving Chambers. The first four, like the King's Chamber, have flat roofs formed by the floor of the chamber above, but the final chamber has a pointed roof. Vyse suspected the presence of upper chambers when he found that he could push a long reed through a crack in the ceiling of the first chamber. From lower to upper, the chambers are known as "Davidson Chamber", "Wellington Chamber", "Lady Arbuthnot's Chamber" and "Campbell's Chamber". It is believed that the compartments were intended to safeguard the King's Chamber from the possibility of a roof collapsing under the weight of stone above the Chamber. As the chambers were not intended to be seen, they were not finished in any way and a few of the stones still retain mason's marks painted on them. One of the stones in Campbell's Chamber bears a mark, apparently the name of a work gang, which incorporates the only reference in the pyramid to Pharaoh Khufu.[34][35]

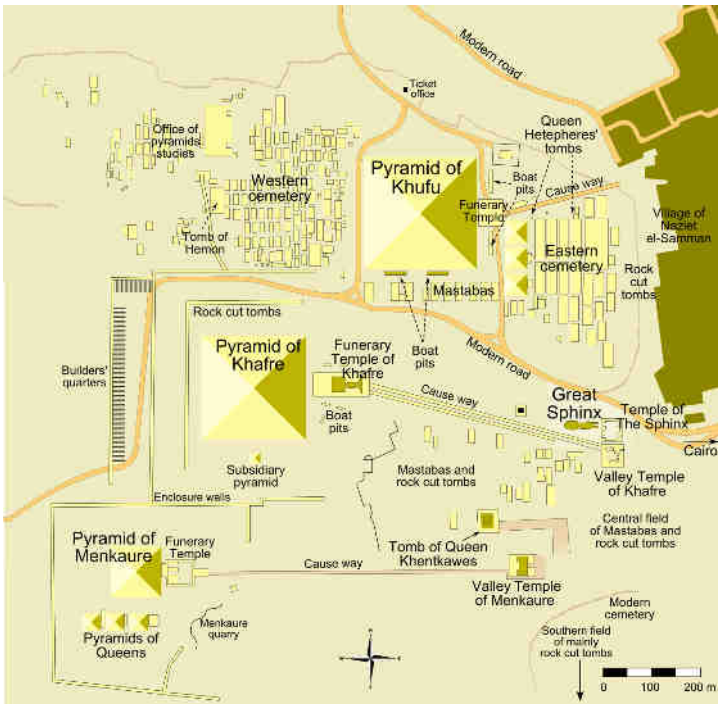
The only object in the King's Chamber is a rectangular granite "sarcophagus", one corner of which is broken. The sarcophagus is slightly larger than the Ascending Passage, which indicates that it must have been placed in the Chamber before the roof was put in place. Unlike the fine masonry of the walls of the Chamber, the sarcophagus is roughly finished, with saw marks visible in several places. This is in contrast with the finely finished and decorated sarcophagi found in other pyramids of the same period. Petrie suggested that such a sarcophagus was intended but was lost in the river on the way north from Aswan and a hurriedly made replacement was used instead.

The entrance of the Pyramid

Entrance

Today tourists enter the Great Pyramid via the Robbers' Tunnel dug by workmen employed by Caliph al-Ma'mun around AD 820. The tunnel is cut straight through the masonry of the pyramid for approximately 27 metres (**unknown operator: u'strong'** ft), then turns sharply left to encounter the blocking stones in the Ascending Passage. Unable to remove these stones, the workmen tunnelled up beside them through the softer limestone of the Pyramid until they reached the Ascending Passage. It is possible to enter the Descending Passage from this point, but access is usually forbidden.

Pyramid complex

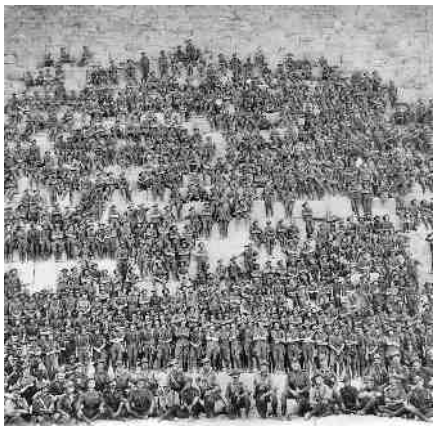


Map of Giza pyramid complex

The Great Pyramid is surrounded by a complex of several buildings including small pyramids. The Pyramid Temple, which stood on the east side of the pyramid and measured 52.2 metres (**unknown operator: u'strong'** ft) north to south and 40 metres (**unknown operator: u'strong'** ft) east to west, has almost entirely disappeared apart from the black basalt paving. There are only a few remnants of the causeway which linked the pyramid with the valley and the Valley Temple. The Valley Temple is buried beneath the village of Nazlet el-Samman; basalt paving and limestone walls have been found but the site has not been excavated.[36][37] The basalt blocks show "clear evidence" of having been cut with some kind of saw with an estimated cutting blade 15 ft in length capable of cutting at a rate of $1\frac{1}{2}$ inches (**unknown operator: u'strong'** mm) a minute. John Romer suggests this "super saw" may have had copper teeth and weighed up to 300 lbs. He theorizes such a saw could have been attached to a wooden trestle and used in conjunction with possibly vegetable oil, cutting sand, or emery or pounded quartz to cut the blocks and would have required at least a dozen men to operate it.[38]

On the south side are the subsidiary pyramids, popularly known as Queens' Pyramids. Three remain standing to nearly full height but the fourth was so ruined that its existence was not suspected until the recent discovery of the first course of stones and the remains of the capstone. Hidden beneath the paving around the pyramid was the tomb of Queen Hetepheres, sister-wife of Sneferu and mother of Khufu. Discovered by accident by the Reisner expedition, the burial was intact, though the carefully sealed coffin proved to be empty.

The Giza pyramid complex, which includes among other structures the pyramids of Khufu, Khafre and Menkaure, is surrounded by a cyclopean stone wall, the Wall of the Crow, and outside of which Mark Lehner has discovered a worker's town, otherwise known as "The Lost City", dated by pottery styles, seal impressions, and stratigraphy to have been constructed and occupied sometime during the reigns of Khafre (2520–2494 BC) and Menkaure (2490–2472 BC).[39][40] In the early 1970s, the Australian archaeologist Karl Kromer excavated a mound in the South Field of the plateau. This mound contained artifacts including mudbrick seals of Khufu, which he identified with an artisans' settlement.[41] Mudbrick buildings just south of Khufu's Valley Temple contained mud sealings of Khufu and have been suggested to be a settlement serving the cult of Khufu after his death.[42] A workers cemetery used at least between Khufu's reign and


Group photo of Australian 11th Battalion soldiers on the Great Pyramid in 1915.

the end of the Fifth Dynasty was discovered south of the Wall of the Crow by Zahi Hawass in 1990.[43]

Aerial photography, taken from Eduard Spelterini's balloon on 21 November 1904

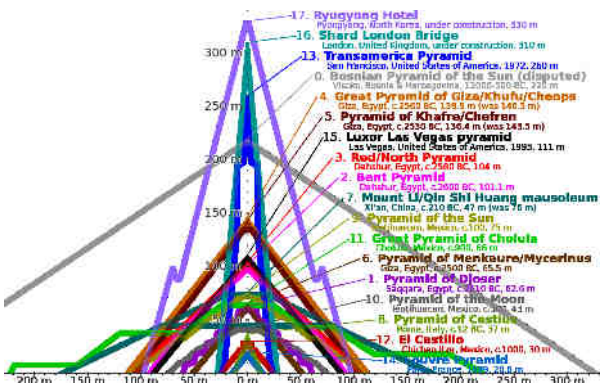
Boats

There are three boat-shaped pits around the pyramid, of a size and shape to have held complete boats, though so shallow that any superstructure, if there ever was one, must have been removed or disassembled. In May 1954, the Egyptian archaeologist Kamal el-Mallakh discovered a fourth pit, a long, narrow rectangle, still covered with slabs of stone weighing up to 15 tons. Inside were 1,224 pieces of wood, the longest 23 metres (**unknown operator: u'strong'** ft) long, the shortest 10 centimetres (**unknown operator: u'strong'** ft). These were entrusted to a native boat builder, Haj Ahmed Yusuf, who slowly and methodically worked out how the pieces fit together. The entire process, including conservation and straightening of the warped wood, took fourteen years.

The result is a cedar-wood boat 43.6 metres (**unknown operator: u'strong'** ft) long, its timbers held together by ropes, which is now currently housed in a special boat-shaped, air-conditioned museum beside the pyramid. During construction of this museum, which stands above the boat pit, a second sealed boat pit was discovered. It was deliberately left unopened in the hope that future excavation techniques will allow more information to be recovered.

Looting

Although succeeding pyramids were smaller, pyramid building continued until the end of the Middle Kingdom. However, as authors Briar and Hobbs claim, "all the pyramids were robbed" by the New Kingdom, when the construction of royal tombs in a desert valley, now known as the Valley of the Kings, began.[44][45] Joyce Tyldesley states that the Great Pyramid itself "is known to have been opened and emptied by the Middle Kingdom", before the Arab caliph Abdullah al-Mamun entered the pyramid around AD 820.[46]



Comparison of approximate profiles of Great Pyramid of Giza with some notable pyramidal or near-pyramidal buildings. Dotted lines indicate original heights, where data is available.

I. E. S. Edwards discusses Strabo's mention that the pyramid "a little way up one side has a stone that may be taken out, which being raised up there is a sloping passage to the foundations." Edwards suggested that the pyramid was entered by robbers after the end of the Old Kingdom and sealed and then reopened more than once until Strabo's door was added. He adds "If this highly speculative surmise be correct, it is also necessary to assume either that the existence of the door was forgotten or that the entrance was again blocked with facing stones" in order to explain why al-Ma'mun could not find the entrance.[47]

He also discusses a story told by Herodotus. Herodotus visited Egypt in the 5th century BC and recounts a story he was told about vaults under the pyramid built upon an island where lay the body of Cheops. Edwards notes that the pyramid had "almost certainly been opened and its contents plundered long before the time of Herodotus" and that it might have been closed again during the Twenty-sixth dynasty of Egypt when other monuments were restored. He suggests that the story told to Herodotus could have been the result of almost two centuries of telling and retelling by Pyramid guides.[48]

The Great Pyramid in modern cultural depictions

Because of their fame, Khufu and his pyramid are object of several modern receptions, similar to kings and queens such as Akhenaten, Nefertiti and Tutankhamen. Khufu´s historical figure appears in movies, novels and documentations. Already in 1827, female Si-Fi author Jane C. Loudon wrote the novel *The Mummy! A Tale of the 22nd Century.* The story describes the citizens of the 22nd century, which became technically high advanced at one side, but totally immoral on the other side. Only the mummy of Khufu can save them.[49] In 1829, Nagib Mahfuz wrote the novel *Khufu´s Wisdom*, which leans on the stories of Papyrus Westcar;[50] In 1997, French author Guy Brachet composed the novel series *Le roman des pyramides*, including five volumes, of which the first two (*Le temple soleil* and *Rêve de pierre*) are picking out Khufu and his tomb as a theme.[51] In 2004, Page Bryant wrote the Si-Fi story *The Second Coming of the Star Gods*, which deals with Khufu´s alleged celestial origin.[52] The novel *The Legend of The Vampire Khufu*, written by Raymond Mayotte in 2010, deals with king Khufu awakening in his pyramid as a vampire.[53]

Well known cinematic movies, which deal with Khufu or at least have the Great Pyramid as a theme, are Howard Hawks' *Land of the Pharaohs* from 1955, a fictional account of the building of the Great Pyramid of Khufu[54], and Roland Emmerich´s *Stargate* from 1994, in which a extraterrestrial device is found near the pyramids.

Khufu and his pyramid are furthermore object of pseudoscientific theories which deal with the idea that Khufu´s pyramid was built with the help of extraterrestrials and that Khufu simply seized and re-used the monument,[55] ignoring all archaeological evidences or even falsifying them.[56]

Khufu and his pyramid are even thematized in several computer games such as Tomb Raider - The last revelation, in which the player must enter Khufu´s pyramid and face the god Seth as the final boss.[57] Another example is Duck Tales 2 for the Game Boy. In this game the player must guide Uncle Scrooge through a trap-loaded Khufu´s pyramid.[58]

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Notes

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[3] Dilke (1987) pp.9,23.

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[7] Collins (2001) p.234.

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[9] Lehner (1997) The Complete Pyramids. pp108

[10] Petrie (1883) pp38. For 2600 BC, bisecting the semi-circular path of star 10i Draconis around the North Celestial Pole during the half-day darkness of a mid-winter evening would easily provide accurate true north. See Nature 412:699 (2001); further sources and discussion available via DIO (http://www.dioi.org/cot.htm#wkpf).

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[24] Romer, John, *The Great Pyramid: Ancient Egypt Revisited*, p. 327, pp. 329–337
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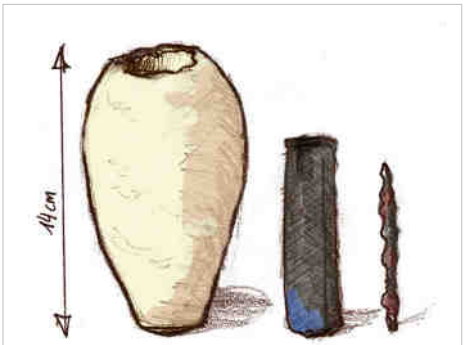
Baghdad Battery



Drawing of the three pieces.[1]

The **Baghdad Battery**, sometimes referred to as the **Parthian Battery**, is the common name for a number of artifacts created in Mesopotamia, during the dynasties of Parthian or Sassanid period (the early centuries AD), and probably discovered in 1936 in the village of Khuyut Rabbou'a, near Baghdad, Iraq. These artifacts came to wider attention in 1938 when Wilhelm König, the German director of the National Museum of Iraq, found the objects in the museum's collections. In 1940, König published a paper speculating that they may have been galvanic cells, perhaps used for electroplating gold onto silver objects.[2][3] Though far from settled, this interpretation continues to be considered as at least a hypothetical possibility.[4][5] If correct, the artifacts would predate Alessandro Volta's 1800 invention of the electrochemical cell by more than a millennium.[2]

Description and dating

The artifacts consist of terracotta pots approximately 130 mm (**unknown operator: u'strong'** in) tall (with a one-and-a-half-inch mouth) containing a copper cylinder made of a rolled-up copper sheet, which houses a single iron or (galvanized nail) rod. At the top, the iron rod is isolated from the copper by bitumen plugs or stoppers, and both rod and cylinder fit snugly inside the opening of the jar, which bulges outward toward the middle. The copper cylinder is not watertight, so if the jar was filled with a liquid, this would surround the iron rod as well. The artifact had been exposed to the weather and had suffered corrosion, although mild given the presence of an electrochemical couple. This has led some to believe that wine, lemon juice, grape juice, or vinegar was used as an acidic electrolyte

solution to generate an electric current from the difference between the electrochemical potentials of the copper and iron electrodes.[2]

König thought the objects might date to the Parthian period (between 250 BC and AD 224). However, according to St John Simpson of the Near Eastern department of the British Museum, their original excavation and context were not well-recorded (see stratigraphy), so evidence for this date range is very weak. Furthermore, the style of the pottery (see typology) is Sassanid (224-640).[5]

Most of the components of the objects are not particularly amenable to advanced dating methods. The ceramic pots could be analysed by thermoluminescence dating, but this has not yet been done; in any case, it would only date the firing of the pots, which is not necessarily the same as when the complete artifact was assembled. Another possibility would be ion diffusion analysis, which could indicate how long the objects were buried.

Electrical

Copper and iron form an electrochemical couple, so that, in the presence of any electrolyte, an electric potential (voltage) will be produced. This is not a very efficient battery as gas is evolved at an electrode, the bubbles forming a partial insulation of the electrode so that although several volts can be produced in theory by connecting them in series, their internal resistance from the formation of the gas bubbles becomes so great that it severely limits the electrical current that can be produced from such a simple wet cell.

König had observed a number of very fine silver objects from ancient Iraq that were plated with very thin layers of gold, and speculated that they were electroplated using batteries with these as the cells. After the Second World War, Willard Gray demonstrated current production by a reconstruction of the inferred battery design when filled with grape juice. W. Jansen experimented with benzoquinone (some beetles produce quinones) and vinegar in a cell and got satisfactory performance.

However, even among those believing the artifacts to be electrical devices, electroplating as a use is not well-regarded today. Paul Craddock of the British Museum said "The examples we see from this region and era are conventional gold plating and mercury gilding. There's never been any untouchable evidence to support the electroplating theory."[5] The gilded objects that König thought might be electroplated are now believed to have been fire-gilded (with mercury). Reproduction experiments of electroplating by Arne Eggebrecht consumed "many" reproduction cells to achieve a plated layer just one micrometre thick. Other scientists noted that Eggebrecht used a more efficient, modern electrolyte; using only vinegar, the battery is very feeble.

Non-electrical

Elizabeth Stone, archaeologist at Stonybrook University, says modern archaeologists do not believe the object was a "battery".[4] Skeptical archaeologists see the electrical experiments as embodying a key problem with experimental archaeology, saying that such experiments can only show that something was physically possible, but do not confirm that it actually occurred. Further, there are many difficulties with the interpretation of these artifacts as galvanic cells:

- The bitumen completely covers the copper cylinder, electrically insulating it, so no current can be drawn without modifying the design.
- There are no wires or conductors with them.
- No *widely accepted* electrical equipment is associated with them. (Controversial stone reliefs depicting arc lights have been suggested, however the voltages obtained are orders of magnitude below what would be needed to produce arc lighting).
- A bitumen seal, being thermoplastic, is excellent for forming a hermetic seal for long-term storage. It would be extremely inconvenient, however, for a galvanic cell, which would require frequent topping up of the electrolyte (if they were intended for extended use).

The artifacts strongly resemble another type of object with a known purpose — namely, storage vessels for sacred scrolls from nearby Seleucia on the Tigris. Those vessels do not have the outermost clay jar, but are otherwise almost identical. Since it is claimed these vessels were exposed to the elements, it is possible that any papyrus or parchment inside had completely rotted away, perhaps leaving a trace of slightly acidic organic residue.

In the media

The idea that the terracotta jars in certain circumstances could have been used to produce usable levels of electricity has been put to the test at least twice.

1980

On the 1980 British Television series *Arthur C. Clarke's Mysterious World*, Egyptologist Arne Eggebrecht created a voltaic cell using a jar filled with grape juice, to produce half a volt of electricity, demonstrating for the programme that jars used this way could electroplate a silver statuette in two hours, using a gold cyanide solution. Eggebrecht speculated that museums could contain many items mislabelled as gold when they are merely electroplated.[6] However, doubt has recently been cast on the validity of these experiments.[5]

2005

The Discovery Channel program *MythBusters* determined that it was indeed plausible for ancient people to have used the terracotta jars for electroplating or electrostimulation. On *MythBusters*' 29th episode (March 23, 2005), ten hand-made terracotta jars were fitted to act as batteries. Lemon juice was chosen as the electrolyte to activate the electrochemical reaction between the copper and iron. Connected in series, the batteries produced 4 volts of electricity.

The show's research staff proposed three possible uses: electroplating, medical pain relief (through acupuncture), and religious experience. It was discovered that, when linked in series, the cells indeed had sufficient power to electroplate a small token. For acupuncture, they produced a "random" pulse that could be felt through the needles; however, it began to produce a painful burning sensation when they were grounded to two needles at once. For the religious experience aspect, a replica of the Ark of the Covenant was constructed, complete with two cherubim. Instead of linking the cherubim's golden wings to the low-power batteries, a 10'000 volt electric fence generator was connected. When touched, the wings produced a very painful and dangerous "punch to the chest" feeling because the contacts were one on the left and right hand each.. Although the batteries themselves had not been used, it was surmised that *any* form of electrical sensation from them could equate to the divine presence in the eyes of ancient people. In the end, the Baghdad Battery myth was found plausible on all three accounts.

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[2] Frood, Arran. Riddle of 'Baghdad's Batteries' (http://news.bbc.co.uk/2/hi/science/nature/2804257.stm#story), BBC website, 27 February 2003. Retrieved 24 May, 2012.

[3] The Baghdad Battery (http://unmuseum.mus.pa.us/bbattery.htm), Museum of Unnatural Mystery website.

[4] Stone, Elizabeth (March 23, 2012). *Archaeologists Revisit Iraq* (http://www.sciencefriday.com/program/archives/201203235). Interview with Flatow, Ira. Science Friday. . Retrieved April 06, 2012. "My recollection of it is that most people don't think it was a battery.… It resembled other clay vessles… used for rituals, in terms of having multiple mouths to it. I think it's not a battery. I think the people who argue it's a battery are not scientists, basically. I don't know anybody who thinks it's a real battery in the field.".

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[6] Welfare, S. and Fairley, J. *Arthur C. Clarke's Mysterious World* (Collins 1980), pp. 62-64.

Further reading

- Von Handorf, D E., Crotty, D. E., *The Baghdad battery - myth or reality?*. Plating and Surface Finishing (USA). Vol. 89, no. 5, pp. 84–87. May 2002

External links

- "Battery, Baghdad, 250 BC" at the Smith College Museum of Ancient Inventions (http://www.smith.edu/hsc/museum/ancient_inventions/battery2.html)
- Simple DIY vinegar battery (http://www.cool-solar-stuff.com/solar-diy/diy-vinegar-battery-lights-led/)

K'inich Janaab' Pakal

K'inich Janaab' Pakal	
Ajaw of Palenque	
Pacal the Great	
Reign	July 29, 615 – August 31, 683 CE
Full name	K'inich Janaab' Pakal
Born	March 23, 603
Died	March 31, 683 (aged 80)
Buried	Temple of the Inscriptions, Palenque
Predecessor	Sak K'uk'
Successor	K'inich Kan B'alam II
Offspring	K'inich Kan B'alam II K'inich K'an Joy Chitam II
Father	K'an Mo' Hix
Mother	Sak K'uk'

K'inich Janaab' Pakal (23 March 603 – 28 August 683)[1] was ruler of the Maya polity of Palenque in the Late Classic period of pre-Columbian Mesoamerican chronology. During a long reign of some 68 years Pakal was responsible for the construction or extension of some of Palenque's most notable surviving inscriptions and monumental architecture.

Name

Before his name was securely deciphered from extant Maya inscriptions, this ruler has been known by an assortment of nicknames and approximations, common ones including **Pakal** (or **Pacal**), "Sun Shield", "8 Ahau", and (familiarly) as **Pacal the Great**. The word *pakal* means "shield" in the Maya language.

In modern sources his name is also sometimes appended with a regnal number,[2] to distinguish him from other Janaab' Pakals that either preceded or followed him in the dynastic lineage of Palenque. Confusingly, he has at times been referred to as *either* "Pakal I" or "Pakal II". The reference to him as Pakal II takes into account that his maternal grandfather (who died in 612) was also named Janaab' Pakal. However, although his grandfather was a personage of *ajaw* ranking most recent inscriptional interpretations hold that he probably did not himself hold the actual rulership position over the Palenque city-state. When instead the name Pakal I is used, this serves to distinguish him from two later known successors to the Palenque rulership, Upakal K'inich Janaab' Pakal (ruled c. 742, *aka* "[K'inich Janaab'] Pakal II") and Wak Kimi Janaab' Pakal (*aka* [Janaab'] Pakal III), the last-known Palenque ruler who acceded in 799.

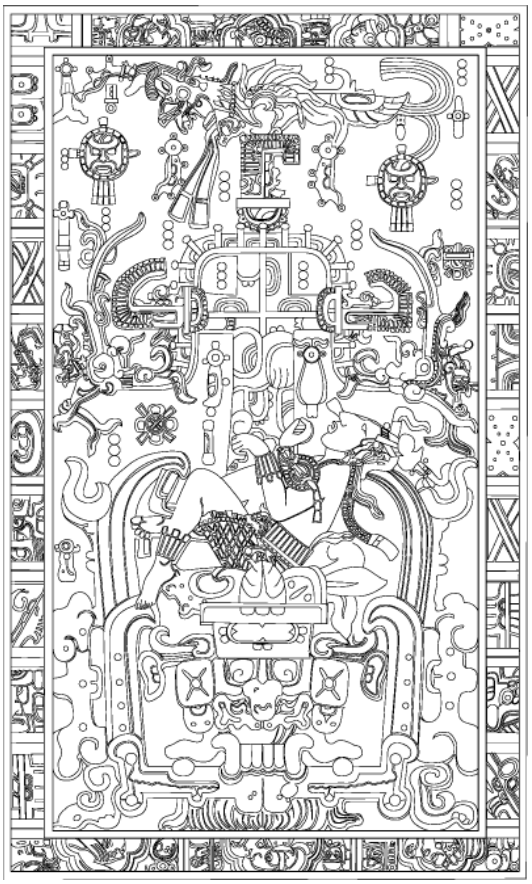
Biography

Pakal ascended the throne at age 12 on July 29, 615, and lived to the age of 80. He saw expansion of Palenque's power in the western part of the Maya states, and initiated a building program at his capital that produced some of Maya civilization's finest art and architecture. He was preceded as ruler of Palenque by his mother, Lady Sak K'uk'. As the Palenque dynasty seems to have had Queens only when there was no eligible male heir, Sak K'uk' transferred rulership to her son upon his official maturity.

After his death, Pakal was succeeded by his son Chan Bahlum II. A younger son, Kan Xul II, succeeded his brother Chan Bahlum II. After his death, Pakal was deified and said to communicate with his descendants. Pakal was buried within the Temple of Inscriptions. Though Palenque had been examined by archaeologists before, the secret to opening his tomb—closed off by a stone slab with stone plugs in the holes, which had until then escaped the attention of archaeologists—was discovered by Mexican archaeologist Alberto Ruz Lhuillier in 1948. It took four years to clear the rubble from the stairway leading down to Pakal's tomb, but was finally uncovered in 1952 [3]. His skeletal remains were still lying in his coffin, wearing a jade mask and bead necklaces, surrounded by sculptures and stucco reliefs depicting the ruler's transition to divinity and figures from Maya mythology. That the bones within the tomb are really those of Pakal himself is under debate due to the fact that the analysis of wear on the skeleton's teeth places the age of the owner at death as 40 years younger than Pakal would have been at his death. Epigraphers insist that the inscriptions on the tomb indicate that it is indeed K'inich Janaab' Pakal entombed within, and that he died at the age of 80 after ruling for around 70 years. Some contest that the glyphs refer to two people with the same name or that an unusual method for recording time was used, but other experts in the field say that allowing for such possibilities would go against everything else that is known about the Maya calendar and records of events. The most commonly accepted explanation for the irregularity is that Pakal, being an elite, had access to softer, less abrasive food than the average person so that his teeth naturally acquired less wear [3]. Despite the controversy, it remains one of the most spectacular finds of Maya archeology. A replica of his tomb is found at the National Museum of Anthropology and History in Mexico City.

Iconography of Pakal's sarcophagus lid

The large carved stone sarcophagus lid in the Temple of Inscriptions is a famous piece of Classic Maya art. Its interpretation is controversial. Around the edges of the lid are cosmological signs, including those for sun, moon, and star, as well as the heads of ancestors. The central image is that of a world tree. Beneath Pakal are the open jaws of a funeral serpent, a common iconographic representation of entrance into the realm(s) of the dead. The king himself wears the attributes of the Tonsured maize god and is shown in a peculiar posture that may denote rebirth.[4]



Carved lid of the tomb of K'inich Janaab' Pakal in the Temple of the Inscriptions.

Pakal's sarcophagus lid in popular culture

Erich von Däniken's "Maya Astronaut"

Pakal's tomb has been the focus of attention of some "ancient astronaut" enthusiasts since its appearance in Erich von Däniken's 1968 best seller, *Chariots of the Gods?*. Von Däniken reproduced a drawing of the sarcophagus lid (incorrectly labeling it as being from "Copan") and comparing Pacal's pose [5] to that of 1960s Project Mercury astronauts, interpreting drawings underneath him as rockets, and offering it as evidence of a supposed extraterrestrial influence on the ancient Maya.

> In the center of that frame is a man sitting, bending forward. He has a mask on his nose, he uses his two hands to manipulate some controls, and the heel of his left foot is on a kind of pedal with different adjustments. The rear portion is separated from him; he is sitting on a complicated chair, and outside of this whole frame, you see a little flame like an exhaust.

Von Däniken's claim is not considered a credible interpretation by any professional Mayanist. For example Ian Graham responded, "Well I certainly don't see any need to regard him as a space man. I don't see any oxygen tubes. I see a very characteristically drawn Maya face."

José Argüelles' "Pacal Votan"

Another example of this carving's manifestation in pseudoarchaeology is José Argüelles' identification of "Pacal Votan," of whom he claims to be an incarnation named "Valum Votan," who will act as a "closer of the cycle" in 2012 (an event that is also significant on Argüelles' "13 Moon" calendar). Daniel Pinchbeck, in his book *2012: The Return of Quetzalquatl* (2006), also uses the name "Votan" in referring to Pakal. However, this name is not used for Pakal by Mayanist researchers such as academic archaeologists, epigraphers, and iconographers. Argüelles claims a connection between Pakal and the semi-historical Toltec figure Topiltzin Ce Acatl Quetzalcoatl, but this is not supported by archaeological or epigraphic evidence. New Age interpretations of Pakal's tomb are a cornerstone of contemporary Mayanism.

Notes

[1] These are the dates indicated on the Maya inscriptions : in Mesoamerican Long Count calendar, 9.8.9.13.0 and 9.12.11.5.18 (Tiesler & Cucina 2004, p. 40).

[2] Maya rulership titles and name glyphs themselves do not use regnal numbers, they are a convenience only of modern scholars.

[3] http://research.famsi.org/whos_who/people.php?mathewsnumber=PAL%20011

[4] Stuart and Stuart 2008: 174-177

[5] http://www.mesoweb.com/palenque/monuments/TI_sarcophagus/099.html

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- Tiesler, Vera; Cucina, Andrea (2004), *Janaab' Pakal de Palenque: Vida y muerte de un gobernante maya* (http://books.google.com/books?id=yaMuPdEF9k4C&printsec=frontcover&hl=fr), Mexico: UNAM, ISBN 978-970-32-1489-1

External links

- Drawings of the sarcophagus of Pacal the Great (http://www.mesoweb.com/palenque/monuments/TI_sarcophagus/index.html)
- Photo of the sarcophagus of Pacal II (http://www.7is7.com/otto/travel/photos/20030404/palenque_62_pacaltombstone2_p.html)
- Mesoweb's description of the discovery of Pacal II's tomb (http://www.mesoweb.com/palenque/features/sarcophagus/pakals_tomb.html)
- Michael Finley's "The 'Maya Astronaut,'" a discussion of Von Daniken's claims. (http://web.archive.org/web/20080412070747/http://members.shaw.ca/mjfinley/vondaniken.html)

Tiamat

In Babylonian mythology, **Tiamat** is a chaos monster, a primordial goddess of the ocean, mating with Abzû (the god of fresh water) to produce younger gods. It is suggested that there are two parts to the Tiamat mythos, the first in which Tiamat is 'creatrix', through a "*Sacred marriage*" between salt and fresh water, peacefully creating the cosmos through successive generations. In the second "*Chaoskampf*" Tiamat is considered the monstrous embodiment of primordial chaos.[1] Although there are no early precedents for it, some sources identify her with images of a sea serpent or dragon.[2] In the *Enûma Elish*, the Babylonian epic of creation, she gives birth to the first generation of deities; she later makes war upon them and is killed by the storm-god Marduk. The heavens and the earth are formed from her divided body.

Tiamat was known as Thalattē (as a variant of *thalassa*, the Greek word for "sea") in the Hellenistic Babylonian Berossus' first volume of universal history. It is thought that the name of Tiamat was dropped in secondary translations of the original religious texts because some Akkadian copyists of *Enûma Elish* substituted the ordinary word for "sea" for Tiamat, since the two names had become essentially the same, due to association.[3]

Etymology

Thorkild Jacobsen[3] and Walter Burkert both argue for a connection with the Akkadian word for sea, *tâmtu*, following an early form, *ti'amtum*.[4]

Burkert continues by making a linguistic connection to Tethys. He finds the later form, *thalatth*, to be related clearly to Greek *Θάλασσα(thalassa)*, "sea". The Babylonian epic *Enuma Elish* is named for its incipit: "When above" the heavens did not yet exist nor the earth below, Apsu the freshwater ocean was there, "the first, the begetter", and Tiamat, the saltwater sea, "she who bore them all"; they were "mixing their waters". It is thought that female deities are older than male ones in Mesopotamia and Tiamat may have begun as part of the cult of Nammu, a female principle of a watery creative force, with equally strong connections to the underworld, which predates the appearance of Ea-Enki.[5]

Harriet Crawford finds this "mixing of the waters" to be a natural feature of the middle Persian Gulf, where fresh waters from the Arabian aquifer mix and mingle with the salt waters of the sea.[6] This characteristic is especially true of the region of Bahrain, whose name in Arabic means, "two seas", and which is thought to be the site of Dilmun, the original site of the Sumerian creation beliefs.[7] The difference in density of salt and fresh water, driving a perceptible separation.

Tiamat also has been claimed to be cognate with Northwest Semitic *tehom* (תהום) (**the deeps, abyss**), in the Book of Genesis 1:2.[8]

Appearance

Though Tiamat is often described by modern authors as a sea serpent or dragon, no ancient texts exist in which there is a clear association with those kinds of creatures, and the identification is debated.[9] The *Enûma Elish* specifically states that Tiamat did give birth to dragons and serpents, but they are included among a larger and more general list of monsters including scorpion men and merpeople, none of which imply that any of the children resemble the mother or are even limited to aquatic creatures.

In the *Enûma Elish* her physical description includes a tail, a thigh, "lower parts" (which shake together), a belly, an udder, ribs, a neck, a head, a skull, eyes, nostrils, a mouth, and lips. She has insides (possibly "entrails"), a heart, arteries, and blood.

The strictly modern depiction of Tiamat as a multi-headed dragon was popularized in the 1970s as a fixture of the Dungeons & Dragons roleplaying game inspired by earlier sources associating Tiamat with later mythological characters, such as Lotan.[10]

Mythology

Apsu (or Abzu) fathered upon Tiamat the elder deities Lahmu and Lahamu (masc. the "hairy"), a title given to the gatekeepers at Enki's Abzu/E'engurra-temple in Eridu. Lahmu and Lahamu, in turn, were the parents of the 'ends' of the heavens (Anshar, from *an* = heaven, *shár* = horizon, end) and the earth (Kishar); Anshar and Kishar were considered to meet at the horizon, becoming, thereby, the parents of Anu (the Heavens, Biblical "*Shemayim*") and Ki (the Earth, Biblical "*Eretz*" created by Elohim in Genesis 1:1).

Tiamat was the "shining" personification of salt water who roared and smote in the chaos of original creation. She and Apsu filled the cosmic abyss with the primeval waters. She is "**Ummu-Hubur** who formed all things".

In the myth recorded on cuneiform tablets, the deity Enki (later Ea) believed correctly that Apsu, upset with the chaos they created, was planning to murder the younger deities; and so captured him, holding him prisoner beneath is temple the E-Abzu. This angered Kingu, their son, who reported the event to Tiamat, whereupon she fashioned eleven monsters to battle the deities in order to avenge Apsu's death. These were her own offspring: Bašmu, “Venomous Snake,” Ušumgallu, “Great Dragon,” Mušmaḫḫū, “Exalted Serpent,” Mušḫuššu, “Furious Snake,” Laḫmu,

the “Hairy One,” Ugallu, the “Big Weather-Beast,” Uridimmu, “Mad Lion,” Girtablullû, “Scorpion-Man,” Umū dabrūtu, “Violent Storms,” Kulullû, “Fish-Man,” and Kusarikku, “Bull-Man.”.

Tiamat possessed the Tablets of Destiny and in the primordial battle she gave them to Kingu, the deity she had chosen as her lover and the leader of her host, and who was also one of her children. The deities gathered in terror, but Anu, (replaced later, first by Enlil and, in the late version that has survived after the First Dynasty of Babylon, by Marduk, the son of Ea), first extracting a promise that he would be revered as "king of the gods", overcame her, armed with the arrows of the winds, a net, a club, and an invincible spear.

> And the lord stood upon Tiamat's hinder parts,
>
> And with his merciless club he smashed her skull.
>
> He cut through the channels of her blood,
>
> And he made the North wind bear it away into secret places.

Slicing Tiamat in half, he made from her ribs the vault of heaven and earth. Her weeping eyes became the source of the Tigris and the Euphrates, her tail became the Milky Way. With the approval of the elder deities, he took from Kingu the Tablets of Destiny, installing himself as the head of the Babylonian pantheon. Kingu was captured and later was slain: his red blood mixed with the red clay of the Earth would make the body of humankind, created to act as the servant of the younger Igigi deities.

The principal theme of the epic is the justified elevation of Marduk to command over all the deities. "It has long been realized that the Marduk epic, for all its local coloring and probable elaboration by the Babylonian theologians, reflects in substance older Sumerian material," American Assyriologist E. A. Speiser remarked in 1942[11] adding "The exact Sumerian prototype, however, has not turned up so far." Without corroboration in surviving texts, this surmise that the Babylonian version of the story is based upon a modified version of an older epic, in which Enlil, not Marduk, was the god who slew Tiamat,[12] is more recently dismissed as "distinctly improbable",[13] in fact, Marduk has no precise Sumerian prototype. It is generally accepted amongst modern Assyriologist that the Enûma Elish - the Babylonian creation epic to which this mythological strand is attributed - has been written as political and religious propaganda rather than reflecting a Sumerian tradition; the dating of the epic is not completely clear, but judging from the mythological topics covered and the cuneiform versions discovered thus far, it is likely to date it to the 15th century BCE.

Interpretations

The Tiamat myth is one of the earliest recorded versions of the Chaoskampf, the battle between a culture hero and a chthonic or aquatic monster, serpent or dragon.[14] *Chaoskampf* motifs in other mythologies linked directly or indirectly to the Tiamat myth include the Hittite Illuyanka myth, and in Greek tradition Apollo's killing of the Python as a necessary action to take over the Delphic Oracle.[15]

According to some analyses there are two parts to the Tiamat myth, the first in which Tiamat is creator goddess, through a "*sacred marriage*" between salt and fresh water, peacefully creating the cosmos through successive generations. In the second "*Chaoskampf*" Tiamat is considered the monstrous embodiment of primordial chaos.[1]

Robert Graves[16] considered Tiamat's death by Marduk as evidence of his hypothesis that a shift in power from a matriarchy controlling society to a patriarchy happen in the ancient past. Grave's ideas were later developed into the Great Goddess theory by Marija Gimbutas, Merlin Stone and others. Tiamat and other ancient monster figures were presented as former supreme deities of peaceful, woman-centered religions that were turned into monsters when violent, male-dominated religions overthrew ancient society. This theory is rejected by academia and modern authors such as Lotte Motz, Cynthia Eller and others.[17][18]

As Omoroca

Fragments of Chaldean History, Berossus: From Alexander Polyhistor:

"Berossus, in the first book of his history of Babylonia, informs us that he lived in the age of Alexander the son of Philip. And he mentions that there were written accounts, preserved at Babylon with the greatest care, comprehending a period of above fifteen myriads of years: and that these writings contained histories of the heaven and of the sea; of the birth of mankind; and of the kings, and of the memorable actions which they had achieved.

He wrote of Omoroca:

"There was a time in which there existed nothing but darkness and an abyss of waters, wherein resided most hideous beings, which were produced of a two-fold principle. There appeared men, some of whom were furnished with two wings, others with four, and with two faces. They had one body but two heads: the one that of a man, the other of a woman: and likewise in their several organs both male and female.

Other human figures were to be seen with the legs and horns of goats: some had horses' feet: while others united the hind quarters of a horse with the body of a man, resembling in shape the hippocentaurs. Bulls likewise were bred there with the heads of men; and dogs with fourfold bodies, terminated in their extremities with the tails of fishes: horses also with the heads of dogs: men too and other animals, with the heads and bodies of horses and the tails of fishes.

In short, there were creatures in which were combined the limbs of every species of animals. In addition to these, fishes, reptiles, serpents, with other monstrous animals, which assumed each other's shape and countenance. Of all which were preserved delineations in the temple of Belus at Babylon.

The person, who presided over them, was a woman named Omoroca; which in the Chaldæan language is Thalatth; in Greek Thalassa, the sea; but which might equally be interpreted the Moon. All things being in this situation, Belus came, and cut the woman asunder: and of one half of her he formed the earth, and of the other half the heavens; and at the same time destroyed the animals within her."

All this (he says) was an allegorical description of nature. For, the whole universe consisting of moisture, and animals being continually generated therein, the deity above-mentioned took off his own head: upon which the other gods mixed the blood, as it gushed out, with the earth; and from thence were formed men. On this account it is that they are rational, and partake of divine knowledge. [19]

Notes

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[13] As by W. G. Lambert, reviewing James 1963 in *Bulletin of the School of Oriental and African Studies,* University of London, **27**.1 (1964), pp. 157–158.

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[15] MArtkheel (http://martikheel.com/pdf/heroic-holistic-ethics.pdf)
[16] Graves, *The Greek Myths*, rev. ed. 1960:§4.5.
[17] *The Faces of the Goddess*, Lotte Motz, Oxford University Press (1997), ISBN 978-0-19-508967-7
[18] *The Myth of Matriarchal Prehistory*: Why An Invented Past Will Not Give Women a Future, Cynthia Eller, Beacon Press (2000), ISBN 978-0-8070-6792-5.
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External links

- Enuma Elish (http://www.sacred-texts.com/ane/enuma.htm)
- Enuma Elish, the Babylonian creation story (http://faculty.gvsu.edu/websterm/Enuma_Elish.html)

The Sirius Mystery

The Sirius Mystery	
Author(s)	Robert K. G. Temple
Country	United States
Language	English
Publication date	1976
ISBN	ISBN 0-09-925744-0
OCLC Number	60154574 [1]

The Sirius Mystery is a book by Robert K. G. Temple first published by St. Martin's Press in 1975. It presents the hypothesis that the Dogon people of Mali in west Africa, preserve a tradition of contact with intelligent extraterrestrial beings from the Sirius star-system.[2]

These beings, who are hypothesized to have taught the arts of civilization to humans, are claimed in the book to have originated the systems of the Pharaohs of Egypt, the mythology of Greek civilization, and the Epic of Gilgamesh, among other things. Temple's theory was heavily based on his interpretation of the work of ethnographers Marcel Griaule and Germaine Dieterlen. A substantial bulk of *The Sirius Mystery* consists of comparative linguistic and mythological scholarship, pointing out resemblances among Dogon, Egyptian and Sumerian beliefs and symbols. Greek and Arab myths and words are considered to a lesser extent.

The “mystery” that is central to the book is how the Dogon allegedly acquired knowledge of Sirius B, the invisible companion star of Sirius A. Temple did not argue that the only way that the Dogon could have obtained what he understood to be accurate information on Sirius B was by contact with an advanced civilization; he considered alternative possibilities, such as a very ancient, advanced, and lost civilization that was behind the sudden appearance of advanced civilization in both Egypt and Sumeria. He personally found the theory of alien contact more convincing, but he did not claim certainty about it.

However, some doubts have been raised about the reliability of Griaule and Dieterlein's work on which *The Sirius Mystery* is based,[3][4] and alternative explanations have been proposed. The claims about the Dogons' astronomical knowledge have been challenged. For instance, the anthropologist Walter Van Beek, who studied the Dogon after Griaule and Dieterlen, found no evidence that the Dogon considered Sirius to be a double star and or that astronomy was particularly important in their belief system.[5] Others, such as Marcel Griaule's daughter Genevieve Calame-Griaule and anthropologist, Luc de Heusch, came to criticize Van Beek's dismissal as "political" and riddled with "unchecked speculation", demonstrating a general ignorance of Dogon esoteric tradition.[6][7]

Reviews of claims

Carl Sagan

Astronomer Carl Sagan touched upon the issue in his book *Broca's Brain* (1979), seeing problems in Temple's hypothesis. As an example, Sagan believes that because the Dogon seem to have no knowledge of another planet beyond Saturn which has rings, that their knowledge is therefore more likely to have come from European, and not extraterrestrial, sources. This conjecture, however, has never been proven.

Ian Ridpath

In 1978, Astronomer Ian Ridpath observed, in an article in the *Skeptical Inquirer*, "The whole Dogon legend of Sirius and its companions is riddled with ambiguities, contradictions, and downright errors, at least if we try to interpret it literally".[8] Ridpath stated that while the information that the Dogon probably gained from Europeans to some extent resembles the facts about Sirius, the presumed original Dogon knowledge on the star is very far from the facts. Ridpath concluded that the information that resembles the facts about Sirius was probably ascertained by way of cultural contamination. More recent research suggests that the contaminator was Griaule himself.[4]

James Oberg

Journalist and skeptic James Oberg collected claims that have appeared concerning Dogon mythology in his 1982 book.[9] According to Oberg, the Dogons' astronomical information resembles the knowledge and speculations of European astronomical knowledge of the late 1920s. The Dogon may have acquired their astronomical knowledge, including the information on Sirius, from European visitors before their mythology was recorded in the 1930s. Oberg also points out that the Dogon were not an isolated tribe, and thus it was not even necessary for outsiders to inform the Dogon about Sirius B. They could very well have acquired such knowledge abroad, passing it on to their tribe later. Sirius B was first observed in 1862, and had been predicted in 1844 on dynamic grounds. However, Oberg does concede that such assumptions of recent acquisition is "entirely circumstantial" and has no foundation in documented evidence.

Unproven claims

One unproven aspect of the reported Dogon knowledge of the Sirius system is the assertion that the Dogon knew of another star in the Sirius system, Emme Ya, or "larger than Sirius B but lighter and dim in magnitude". A dynamical study published in 1995, based on anomalous perturbations of Sirius B (suggestive of the star being gravitationally influenced by another body) concluded that the presence of a third star orbiting Sirius could not be ruled out.[10] An apparent "third star" observed in the 1920s is now confirmed as a background object,[11] something previously suggested by J.B. Holberg in 2007:

"*Benest and Duvent found that stable orbits with a period of up to six years exist around Sirius A. There are no stable orbits around the less massive Sirius B which exceed three years. Therefore, if Sirius C exists, it must orbit Sirius A. It is also possible to conclude that such a star could in no way be responsible for the flurry of sightings from the 1920s, it would be too faint and too close to Sirius A to have ever been seen by visual observers.*"[12] The former study also concluded that while a triple system for Sirius could not be fully eliminated, the probability was low.

Temple's book and the debates that followed its release publicized the existence of the Dogon tribe among many New Age followers and proponents of ancient astronaut theories. Speculation about the Dogon on numerous websites is now mingled with fact, leading to wide misunderstanding among the public about Dogon mythology. Temple, however, has stated in the reprint of *The Sirius Mystery* (1999) that he in no way supports cults that have been inspired by his book.

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External links

- *The Sirius Mystery: how do the Dogon people of Mali know about Sirius B?* (http://www.badarchaeology.net/extraterrestrial/sirius.php)

Ramayana

The ***Ramayana*** (Sanskrit: रामायण, *Rāmāyaṇa*, IPA: [rɑːˈmɑːjəɳə] [?]) is an ancient Sanskrit epic. It is ascribed to the Hindu sage Valmiki and forms an important part of the Hindu canon (*smṛti*), considered to be *itihāsa*.[1] The Ramayana is one of the two great epics of India and Nepal, the other being the *Mahabharata*.[2] It depicts the duties of relationships, portraying ideal characters like the ideal father, ideal servant, the ideal brother, the ideal wife and the ideal king.The name *Ramayana* is a tatpurusha compound of *Rāma* and *ayana* ("going, advancing"), translating to "*Rama's Journey*". The Ramayana consists of 24,000 verses in seven books (*kāṇḍas*) and 500 cantos (*sargas*),[3] and tells the story of Rama (an avatar of the Hindu preserver-God Vishnu), whose wife Sita is abducted by the king of Sri Lanka, Ravana. Thematically, the *Ramayana* explores human values and the concept of dharma.[4]

Rama with Sita on the throne, their children Lava and Kusha on their laps. Behind the throne, Lakshamana, Bharata and Shatrughna stand. Hanuman bows to Rama before the throne. Valmiki to the left

Verses in the *Ramayana* are written in a 32-syllable meter called *anustubh*. The *Ramayana* was an important influence on later Sanskrit poetry and Indian life and culture. Like the *Mahābhārata*, the *Ramayana* is not just a story: it presents the teachings of ancient Hindu sages(Vedas) in narrative allegory, interspersing philosophical and devotional elements. The characters Rama, Sita, Lakshmana, Bharata, Hanuman and Ravana are all fundamental to the cultural consciousness of India and Nepal.

There are other versions of the *Ramayana*, notably Ramavataram in Tamil, the Buddhist (Dasaratha Jataka No. 461) and Jain in India, and also Cambodian, Indonesian, Philippine, Thai, Lao, Burmese and Malay versions of the tale.

Ramayana Scene, Gupta Art, Indian National Museum, New Delhi.

Textuality

Traditionally, the *Ramayana* is ascribed to Valmiki, regarded as India's first poet.[5] The Indian tradition is unanimous in its agreement that the poem is the work of a single poet, the sage Valmiki, a contemporary of Rama and a peripheral actor in the drama.[6] The story's original version in Sanskrit is known as *Valmiki Ramayana*, dating to approximately the 5th to 4th century B.C.[7][8] While it is often viewed as a primarily devotional text, the Vaishnava elements appear to be later accretions possibly dating to the 2nd century BC or later.[8] The main body of the narrative lacks statements of Rama's divinity, and identifications of Rama with Vishnu are rare and subdued even in the later parts of the text.[9]

According to Indian tradition, and according to the *Ramayana* itself, the *Ramayana* belongs to the genre of *itihāsa*, like the Mahabharata. The definition of *itihāsa* has varied over time, with one definition being that *itihāsa* is a narrative of past events (*purāvṛtta*) which includes teachings on the goals of human life.[1] According to Hindu tradition, the Ramayana takes place during a period of time known as Treta Yuga.[10]

In its extant form, Valmiki's *Ramayana* is an epic poem of some 50,000 lines. The text survives in several thousand partial and complete manuscripts, the oldest of which appears to date from the 11th century A.D.[11] The text has several regional renderings,[12] recensions and subrecensions. Textual scholar Robert P. Goldman differentiates two major regional recensions: the northern (N) and the southern (S).[11] Scholar Romesh Chunder Dutt writes that "the Ramayana, like the Mahabharata, is a growth of centuries, but the main story is more distinctly the creation of one mind."[13]

There has been discussion as to whether the first and the last chapters of Valmiki's *Ramayana* were composed by the original author. Some still believe they are integral parts of the book in spite of some style differences and narrative contradictions between these two chapters and the rest of the book.[14][15]

Famous retellings include the *Ramayanam* of Kamban in Tamil (ca. 11th–12th century), the *Saptakanda Ramayana* of Madhava Kandali in Assamese (ca. 14th century), *Shri Rama Panchali* or *Krittivasi Ramayan* by Krittibas Ojha in Bengali (ca. 15th Century), and *Ramacharitamanas* by Tulasidas in Awadhi which is an eastern form of Hindi (c. 16th century).[12]

Period

Some cultural evidence (the presence of sati in the Mahabharata but not in the main body of the *Ramayana*) suggests that the *Ramayana* predates the Mahabharata.[16] However, the general cultural background of the *Ramayana* is one of the post-urbanization period of the eastern part of North India, while the Mahabharata reflects the Kuru areas west of this, from the Rigvedic to the late Vedic period.[17]

By tradition, the text belongs to the Treta Yuga, second of the four eons (yuga) of Hindu chronology. Rama is said to have been born in the Treta Yuga to King Daśaratha in the Ikshvaku vamsa (clan).[18]

The names of the characters (Rama, Sita, Dasharatha, Janaka, Vasishta, Vishwamitra) are all known in late Vedic literature, older than the Valmiki Ramayana.[19] However, nowhere in the surviving Vedic poetry is there a story similar to the Ramayana of Valmiki.[20] According to the modern academic view, Vishnu, who according to *Bala Kanda* was incarnated as Rama, first came into prominence with the epics themselves and further during the 'Puranic' period of the later 1st millennium CE. There is also a version of Ramayana, known as Ramopakhyana, found in the epic *Mahabharata*. This version is depicted as a narration to Yudhishtira.[21]

There is general consensus that books two to six form the oldest portion of the epic while the first book *Bala Kanda* and the last the *Uttara Kanda* are later additions.[22] The author or authors of *Bala Kanda* and *Ayodhya Kanda* appear to be familiar with the eastern Gangetic basin region of northern India and the Kosala and Magadha region during the period of the sixteen *janapadas* as the geographical and geopolitical data is in keeping with what is known about the region. However, when the story moves to the *Aranya Kanda* and beyond, it seems to turn abruptly into fantasy with its demon-slaying hero and fantastic creatures. The geography of central and South India is increasingly vaguely described. The knowledge of the location of the island of Sri Lanka also lacks detail.[23] Basing his assumption on these features, the historian H.D. Sankalia has proposed a date of the 4th century BC for the composition of the text.[24] A. L. Basham, however, is of the opinion that Rama may have been a minor chief who lived in the 8th or the 7th century BC.[25]

Characters

- **Rama** is one of the protagonists of the tale. Portrayed as the seventh avatar of the God Vishnu, he is the eldest and favorite son of the King of Ayodhya, Dasharatha, and his Queen Kausalya. He is portrayed as the epitome of virtue. Dasharatha is forced by Kaikeyi, one of his wives, to command Rama to relinquish his right to the throne for fourteen years and go into exile.

Rama seated with Sita, fanned by Lakshmana, while Hanuman pays his respects.

- **Sita** is one of the protagonists and the beloved wife of Rama and the daughter of king Janaka. Rama went to Janakpurdham, current city of Janakpur, Nepal, and got a chance to marry her by lifting a heavy Bow in a competition organized by King Janaka. The competition was to find the most suitable husband for Sita and many princes from different states competed to win her. Sita is the avatar of Goddess Lakshmi, the consort of Vishnu. Sita is portrayed as the

Rama and monkey chiefs

epitome of female purity and virtue. She follows her husband into exile and is abducted by Ravana. She is imprisoned on the island of Lanka until Rama rescues her by defeating the demon king Ravana. Later, she gives birth to Lava and Kusha, the heirs of Rama.

- **Hanuman** is the tritagonist and a vanara belonging to the kingdom of Kishkindha. He is portrayed as the eleventh avatar of God Shiva (He is also called Rudra) and an ideal *bhakta* of Rama. He is born as the son of Kesari, a vanara king, and the Goddess Anjana. He plays an important part in locating Sita and in the ensuing battle.He is believed to live until our modern world.
- **Lakshmana**, the younger brother of Rama, who chose to go into exile with him. He is the son of King Dasaratha and Queen Sumitra, and twin of Shatrughna. Lakshmana is portrayed as an avatar of the Shesha, the nāga associated with the God Vishnu. He spends his time protecting Sita and Rama during which he fought the demoness Surpanakha. He is forced to leave Sita, who was deceived by the demon Maricha into believing that Rama was in trouble. Sita is abducted by Ravana upon him leaving her. He was married to Sita's younger sister Urmila.
- **Ravana**, a rakshasa, is the king of Lanka. After performing severe penance for ten thousand years he received a boon from the creator-God Brahma: he could henceforth not be killed by Gods, demons, or spirits. He is portrayed as a powerful demon king who disturbs the penances of *Rishis*. Vishnu incarnates as the human Rama to defeat him, thus circumventing the boon given by Brahma.
- **Jatayu**, the son of Aruṇa and nephew of Garuda. A demi-god who has the form of a eagle that tries to rescue Sita from Ravana. Jatayu fought valiantly with Ravana, but as Jatayu was very old, Ravana soon got the better of him. As Rama and Lakshmana chanced upon the stricken and dying Jatayu in their search for Sita, he informs them the direction in which Ravana had gone.
- **Dasharatha** is the king of Ayodhya and the father of Rama. He has three queens, Kausalya, Kaikeyi and Sumitra, and three other sons: Bharata, Lakshmana and Shatrughna. Kaikeyi, Dasharatha's favourite queen, forces him to make his son Bharata crown prince and send Rama into exile. Dasharatha dies heartbroken after Rama goes into exile.
- **Bharata** is the son of Dasharatha and Queen Kaikeyi. When he learns that his mother Kaikeyi had forced Rama into exile and caused Dasharatha to die brokenhearted, he storms out of the palace and goes in search of Rama in the forest. When Rama refuses to return from his exile to assume the throne, Bharata obtains Rama's sandals, and places them on the throne as a gesture that Rama is the true king. Bharata then rules Ayodhya as the regent of Rama for the next fourteen years. He was married to Mandavi.
- **Satrughna** is the son of Dasharatha and his third wife Queen Sumitra. He is the youngest brother of Rama and also the twin brother of Lakshmana. He was married to Shrutakirti.
- **Sugriva**, a vanara king who helped Rama regain Sita from Ravana. He had an agreement with Rama through which Vaali - Sugriva's brother and king of Kishkindha-would be killed by Rama in exchange for Sugriva's help in finding Sita. Sugriva ultimately ascends the throne of Kishkindha after the slaying of Vaali, and fulfils his promise by putting the Vanara forces at Rama's disposal[26]
- **Indrajit**, a son of Ravana who twice defeated Lakshmana in battle, before succumbing to him the third time. An adept of the magical arts, he coupled his supreme fighting skills with various stratagems to inflict heavy losses on the Vanara army before his death.[26]
- **Kumbhakarna**, a brother of Ravana, famous for his eating and sleeping. He would sleep for months at a time and would be extremely ravenous upon waking up, consuming anything set before him. His monstrous size and loyalty made him an important part of Ravana's army. During the war, he decimated the Vanara army before Rama cut off his limbs and head.[26]
- **Surpanakha**, Ravana's demoness sister who fell in love with Rama, and had the magical power to take any form she wanted.
- **Vibhishana**, a younger brother of Ravana. He was against the kidnapping of Sita, and joined the forces of Rama when Ravana refused to return her. His intricate knowledge of Lanka was vital in the war, and he was crowned

king after the fall of Ravana.[26]

Synopsis

The Epic is traditionally divided into several major *kāṇḍas* or books, that deal chronologically with the major events in the life of Rama—*Bāla Kāṇḍa*, *Ayodhya Kāṇḍa*, *Araṇya Kāṇḍa*, *Kishkindha Kāṇḍa*, *Sundara Kāṇḍa*, *Yuddha Kāṇḍa*, and *Uttara Kāṇḍa*.[12] The *Bala Kanda* describes the birth of Rama, his childhood, and marriage to Sita.[27] The *Ayodhya Kanda* describes the preparations for Rama's coronation, and his exile into the forest.[27] The third part, *Aranya Kanda*, describes the forest life of Rama, and the kidnapping of Sita by the demon king Ravana.[27] The fourth book, *Kishkindha Kanda*, describes the meeting of Hanuman with Rama, the destruction of the vanara king Bali, and the coronation of his younger brother Sugriva on the throne of the kingdom of Kishkindha.[27] The fifth book is *Sundara Kanda*, which narrates the heroism of Hanuman, his flight to Lanka, and meeting with Sita.[27] The sixth book, *Yuddha Kanda*, describes the battle between Rama's and Ravana's armies.[27] The last book, *Uttara Kanda*, describes the birth of Lava and Kusha to Sita, their coronation on the throne of Ayodhya, and Rama's final departure from the world.[27]

Bala Kanda

The birth of the four sons of Dasharatha

Dasharatha was the king of Ayodhya. He had three queens and they are Kausalya, Kaikeyi and Sumitra. He was childless for a long time and, anxious to produce an heir, he performs a fire sacrifice known as *Putra-Kameshti Yagya*.[28] As a consequence, Rama is first born to Kausalya, Bharata is born to Kaikeyi, and Lakshmana and Shatrughna are born to Sumitra.[29][30] These sons are endowed, to various degrees, with the essence of the God Vishnu; Vishnu had opted to be born into mortality in order to combat the demon Ravana, who was oppressing the Gods, and who could only be destroyed by a mortal.[31] The boys are reared as the princes of the realm, receiving instructions from the scriptures and in warfare. When Rama is 16 years old, the sage Vishwamitra comes to the court of Dasharatha in search of help against demons, who were disturbing sacrificial rites. He chooses Rama, who is followed by Lakshmana, his constant companion throughout the story. Rama and Lakshmana receive instructions and supernatural weapons from Vishwamitra, and proceed to destroy the demons.[32]

Janaka was the king of Mithila. One day, a female child was found in the field by the king in the deep furrow dug by his plough. Overwhelmed with joy, the king regarded the child as a "miraculous gift of God". The child was named Sita, the Sanskrit word for furrow.[33] Sita grew up to be a girl of unparalleled beauty and charm. When Sita was of marriageable age, the king decided to have a *swayamvara* which included a contest. The king was in possession of an immensely heavy bow, presented to him by the God Shiva: whoever could wield the bow could marry Sita. The sage Vishwamitra attends the *swayamvara* with Rama and Lakshmana. Only Rama wields the bow and breaks it. Marriages are arranged between the sons of Dasharatha and daughters of Janaka. Rama gets married to Sita, Lakshmana to Urmila, Bharata to Mandavi and Shatrughan to Shrutakirti. The weddings are celebrated with great festivity at Mithila and the marriage party returns to Ayodhya.[32]

Ayodhya Kanda

Bharata asks for Rama's paduka (footwear)

After Rama and Sita have been married for twelve years, an elderly Dasharatha expresses his desire to crown Rama, to which the Kosala assembly and his subjects express their support.[34][35] On the eve of the great event, Kaikeyi—her jealousy aroused by Manthara, a wicked maidservant—claims two boons that Dasharatha had long ago granted her. Kaikeyi demands Rama to be exiled into wilderness for fourteen years, while the succession passes to her son Bharata. The heartbroken king, constrained by his rigid devotion to his given word, accedes to Kaikeyi's demands.[36] Rama accepts his father's reluctant decree with absolute submission and calm self-control which characterizes him throughout the story.[37] He is joined by Sita and Lakshmana. When he asks Sita not to follow him, she says, "the forest where you dwell is Ayodhya for me and Ayodhya without you is a veritable hell for me."[38] After Rama's departure, king Dasharatha, unable to bear the grief, passes away.[39] Meanwhile, Bharata who was on a visit to his maternal uncle, learns about the events in Ayodhya. Bharata refuses to profit from his mother's wicked scheming and visits Rama in the forest. He requests Rama to return and rule. But Rama, determined to carry out his father's orders to the letter, refuses to return before the period of exile. However, Bharata carries Rama's sandals, and keeps them on the throne, while he rules as Rama's regent.[36][39]

Aranya Kanda

Ravana fights Jatayu as he carries off the kidnapped Sita, painting by Raja Ravi Varma.

Rama, Sita and Lakshmana journeyed southward along the banks of river Godavari, where they built cottages and lived off the land. At the Panchavati forest they are visited by a *rakshasa* woman, Surpanakha, the sister of Ravana. She attempts to seduce the brothers and, failing in this, attempts to kill Sita. Lakshmana stops her by cutting off her nose and ears. Hearing of this, her demon brother, Khara, organizes an attack against the princes. Rama annihilates Khara and his demons.[40]

When news of these events reaches Ravana, he resolves to destroy Rama by capturing Sita with the aid of the *rakshasa* Maricha. Maricha, assuming the form of a golden deer, captivates Sita's attention. Entranced by the beauty of the deer, Sita pleads with Rama to capture it. Lord Rama, aware that this is the play of the demons, is unable to dissuade Sita from her desire and chases the deer into the forest, leaving Sita under Lakshmana's guard. After some time Sita hears Rama calling out to her; afraid for his life she insists that Lakshmana rush to his aid. Lakshmana tries to assure her that Rama is invincible, and that it is best if he continues to follow Rama's orders to protect her. On the verge of hysterics Sita insists that it is not she but Rama who needs Lakshmana's help. He obeys her wish but stipulates that she is not to leave the cottage or entertain any strangers. He draws a chalk outline, the Lakshmana rekha around the cottage and casts a spell on it that prevents anyone from entering the boundary but allows people to exit. Finally with the coast clear, Ravana appears in the guise of an ascetic requesting Sita's hospitality. Unaware of the devious plan of her guest, Sita is tricked into leaving the rekha and then forcibly carried away by the evil Ravana.[40][41]

Jatayu, a vulture, tries to rescue Sita, but is mortally wounded. At Lanka, Sita is kept under the heavy guard of *rakshasis*. Ravana demands Sita marry him, but Sita, eternally devoted to Rama, refuses.[39] Rama and Lakshmana learn about Sita's abduction from Jatayu, and immediately set out to save her.[42] During their search, they meet the demon Kabandha and the ascetic Shabari, who direct them towards Sugriva and Hanuman.[43][44]

Kishkindha Kanda

The *Kishkindha Kanda* is set in the monkey citadel Kishkindha. Rama and Lakshmana meet Hanuman, the greatest of monkey heroes and an adherent of Sugriva, the banished pretender to the throne of Kishkindha.[45] Rama befriends Sugriva and helps him by killing his elder brother Vali thus regaining the kingdom of Kiskindha, in exchange for helping Rama to recover Sita.[46] However Sugriva soon forgets his promise and spends his time in debauchery. The clever monkey Queen, Tara, aunt of Sugriva, calmly intervenes to prevent an enraged Lakshmana from destroying the monkey citadel. She then eloquently convinces Sugriva to honor his pledge. Sugriva then sends search parties to the four corners of the earth, only to return without success from north, east and west.[47] The southern search party under the leadership of Angad and Hanuman learns from a vulture named Sampati that Sita was taken to Lanka.[47][48]

A stone bas relief at Banteay Srei in Cambodia depicts the combat between Bali and Sugriva (middle). To the right, Rama fires his bow. To the left, Vali lies dying.

Ravana is meeting Sita at Ashokavana. Hanuman is seen on the tree.

Sundara Kanda

The *Sundara Kanda* forms the heart of Valmiki's *Ramayana*[49] and consists of a detailed, vivid account of Hanuman's adventures.[45] After learning about Sita, Hanuman assumes a gargantuan form and makes a colossal leap across the ocean to Lanka. Here, Hanuman explores the demon's city and spies on Ravana. He locates Sita in Ashoka grove, who is wooed and threatened by Ravana and his *rakshasis* to marry Ravana. He reassures her, giving Rama's signet ring as a sign of good faith. He offers to carry Sita back to Rama, however she refuses, reluctant to allow herself to be touched by a male other than her husband. She says that Rama himself must come and avenge the insult of her abduction.[45]

Hanuman then wreaks havoc in Lanka by destroying trees and buildings, and killing Ravana's warriors. He allows himself to be captured and produced before Ravana. He gives a bold lecture to Ravana to release Sita. He is condemned and his tail is set on fire, but he escapes his bonds and, leaping from roof to roof, sets fire to Ravana's citadel and makes the giant leap back from the island. The joyous search party returns to Kishkindha with the news.[45][50]

Lanka Kanda

This book describes the battle between the army of Rama constructed with the help of Sugriv and Ravana. Having received Hanuman's report on Sita, Rama and Lakshmana proceed with their allies towards the shore of the southern sea. There they are joined by Ravana's renegade brother Vibhishana. The monkeys named "Nal" and "Neel" construct a floating bridge (known as *Rama Setu*) across the ocean, and the princes and their army cross over to Lanka. A lengthy battle ensues and Rama kills Ravana. Rama then installs Vibhishana on the throne of Lanka.[51]

The War of Lanka by Sahibdin.It depicts the monkey army of the protagonist Rama (top left, blue figure) fighting the demon-king of the king of Lanka, Ravana in order to save Rama's kidnapped wife Sita. The painting depicts multiple events in the battle against the three-headed demon general Trisiras, in bottom left – Trisiras is beheaded by the monkey-companion of Rama – Hanuman.

On meeting Sita, Rama asks her to undergo *agni pariksha* (test of fire) to prove her purity, since she had stayed at the demon's palace. When Sita plunges into the sacrificial fire, Agni the lord of fire raises Sita, unharmed, to the throne, attesting to her purity.[52] The episode of *agni pariksha* varies in the versions of Ramayana by Valmiki and Tulsidas.[53] The above version is from Valmiki Ramayana. In Tulsidas's Ramacharitamanas Sita was under the protection of Agni so it was necessary to bring her out before reuniting with Rama. At the expiration of his term of exile, Rama returns to Ayodhya with Sita and Lakshmana, where the coronation is performed.[51] This is the beginning of Ram Rajya, which implies an ideal state with good morals.

Uttara Kanda

The *Uttara Kanda* is regarded to be a later addition to the original story by Valmiki.[12] and concerns the final years of Rama, Sita, and Rama's brothers. After being crowned king, many years passed pleasantly with Sita. However, despite the *Agni Pariksha* (fire ordeal) of Sita, rumours about her purity are spreading among the populace of Ayodhya.[54] Rama yields to public opinion and banishes Sita to the forest, where sage Valmiki provides shelter in his *ashrama* (hermitage). Here she gives birth to twin boys, Lava and Kusha, who became pupils of Valmiki and are brought up in ignorance of their identity.

Sita in the Hermitage of Valmiki

Valmiki composes the Ramayana and teaches Lava and Kusha to sing it. Later, Rama holds a ceremony during *Ashwamedha yagna*, which the sage Valmiki, with Lava and Kusha, attends. Lava and Kusha sing the Ramayana in the presence of Rama and his vast audience. When Lava and Kusha recite about Sita's exile, Rama becomes grievous, and Valmiki produces Sita. Sita calls upon the Earth, her mother, to receive her and as the ground opens, she vanishes into it.[54][55] Rama then learns that Lava and Kusha are his children. Later a messenger from the Gods appears and informs Rama that the mission of his incarnation was over. Rama returns to his celestial abode.[52]

Influence on culture and art

One of the most important literary works of ancient India, the Ramayana has had a profound impact on art and culture in the Indian subcontinent and Southeast Asia. The story ushered in the tradition of the next thousand years of massive-scale works in the rich diction of regal courts and Hindu temples. It has also inspired much secondary literature in various languages, notably the Kambaramayanam by the Tamil poet Kambar of the 13th century, the Telugu-language Molla Ramayana, 14th century Kannada poet Narahari's Torave Ramayana, and 15th century Bengali poet Krittibas Ojha's Krittivasi Ramayan, as well as the 16th century Awadhi version, Ramacharitamanas, written by Tulsidas.

A Ramlila actor wears the traditional attire of Ravana

The Ramayana became popular in Southeast Asia during the 8th century and was represented in literature, temple architecture, dance and theatre. Today, dramatic enactments of the story of Ramayana, known as Ramlila, take place all across India and in many places across the globe within the Indian diaspora.

Variant versions

As in many oral epics, multiple versions of the Ramayana survive. In particular, the Ramayana related in North India differs in important respects from that preserved in South India and the rest of South-East Asia. There is an extensive tradition of oral storytelling based on the Ramayana in Indonesia, Cambodia, Philippines, Thailand, Malaysia, Laos, Vietnam, and Maldives. Father Kamil Bulke, author of *Ramakatha*, has identified over 300 variants of Ramayana.[56]

The epic story of Ramayana was adopted by several cultures across Asia. Shown here is a Thai historic artwork depicting the battle which took place between Rama and Ravana.

India

The 7th century CE "Bhatti's Poem" Bhaṭṭikāvya of Bhaṭṭi is a Sanskrit retelling of the epic that simultaneously illustrates the grammatical examples for Pāṇini's Aṣṭādhyāyī as well as the major figures of speech and the Prakrit language.[57]

There are diverse regional versions of the Ramayana written by various authors in India. Some of them differ significantly from each other. During the 12th century AD, Kamban wrote *Ramavataram*, known popularly as Kambaramayanam in Tamil. Valmiki's Ramayana inspired the *Sri Ramacharit Manas* by Tulasidas in 1576, an epic Awadhi (a dialect of Hindi) version with a slant more grounded in a different realm of Hindu literature, that of bhakti. It is an acknowledged masterpiece of India, popularly known as *Tulsi-krta Ramayana*. Gujarati poet Premanand wrote a version of *Ramayana* in the 17th century. Other versions include Krittivasi Ramayan, a Bengali version by Krittivas in the 14th century, in Oriya by Balarama Das in the 16th century, in Marathi by Sridhara in the 18th century, in Maithili by Chanda Jha in 19th century, a Telugu version by Ranganatha in the 15th century, a Torave Ramayana in Kannada by the 16th century poet Narahari and in the 20th century Rashtrakavi Kuvempu's Sri Ramayana Darshnam, Saptakanda Ramayana in Assamese by the 14th century poet Madhava Kandali and Adhyathma Ramayanam Kilippattu, a Malayalam version by Tunccattu Ezhuttaccan in the 16th century.

There is a sub-plot to Ramayana, prevalent in some parts of India, relating the adventures of Ahi Ravana and Mahi Ravana, the evil brother of Ravana, which enhances the role of Hanuman in the story. Hanuman rescues Rama and Lakshmana after they are kidnapped by the Ahi-mahi Ravana at the behest of Ravana and held prisoner in a

subterranean cave, to be sacrificed to the Goddess Kali.

Mappillapattu—a genre of song popular among the Muslims belonging to Kerala and Lakshadweep—has incorporated some episodes from the Ramayana into its songs. These songs, known as *Mappila Ramayana*, have been handed down from one generation to the next orally.[56] In *Mappila Ramayana*, the story of the Ramayana has been changed into that of a sultan, and there are no major changes in the names of characters except for that of Rama which is `Laman' in many places. The language and the imagery projected in the Mappilapattu are in accordance with the social fabric of the earlier Muslim community.[56] ram

Buddhist version

In the Buddhist variant of Ramayana, Dasaratha was the king of Benares and not Ayodhya. According to Romila Thapar: "Rama, Sita and Lakshmana were the siblings born to the first wife of Dasaratha. To protect his children from his second wife, the king sent the three in exile to the Himalayas. Twelve years later,the trio came back to the kingdom with Rama and Sita ruling as consorts. The abduction of Sita did not find a place in this version."[58]

Sikh Version

In Guru Granth Sahib, there is description of two types of Ramayana. one is spiritual Ramayana which is actual subject of Guru Granth Sahib, in which Ravan is Ego, Seeta is Budhi(Intellect), Raam is Inner Soul and Laxman is Mann(Attention, Mind). Guru Granth Sahib also believes in existence of Dasavtara who were Kings of there times which tried there best to bring revolution in the world. King Ramchandra was one of those and It is not covered in Guru Granth Sahib. Guru Granth Sahib states:

ਹੁਕਮਿ ਉਪਾਏ ਦਸ ਅਉਤਾਰਾ ॥

हुकमि उपाए दस अउतारा ॥

By Hukam(Supreme Command), He created His ten incarnations,[59]

ਦਸ ਅਉਤਾਰ ਰਾਜੇ ਹੋਇ ਵਰਤੇ ਮਹਾਦੇਵ ਅਉਧੂਤਾ ॥

दस अउतार राजे होइ वरते महादेव अउधूता ॥

There were ten incarnations; and then there was Shiva, the renunciate.[60]

Ramayana was written by Guru Gobind Singh, which is part of Dasam Granth, The Second scripture of Sikhs[61]. He also mentioned that Guru Nanak was from same family tree of King Ramchandra, which makes Sikhs the historical heritor of Ayodhya, Lahore and Kasur City. The Ramayana of Guru Gobind Singh is more straight forward in nature. In Dasam Granth, Guru Gobind Singh also explained that he does not believe Ramchandra as a God. He is equating Ramchandra with a common man by calling him Insect, though he call himself Insect too.

Jain version

Further information: Salakapurusa

Jain version of Ramayana can be found in the various Jain agamas like *Padmapurana* (story of Padma or Rama), Hemacandra's *Trisastisalakapurusa Caritra* (hagiography of 63 illustrious persons), Sanghadasa's *Vasudevahindi* and *Uttarapurana* by Gunabhadara.[62] According to Jain cosmology, every half time cycle has nine sets of Balarama, Vasudeva and Prativasudeva. Rama, Lakshmana and Ravana are the eighth Baladeva, Vasudeva, and Prativasudeva respectively. Padmanabh Jaini notes that, unlike in the Hindu Puranas, the names Baladeva and Vasudeva are not restricted to Balarama and Krishna in Jain puranas. Instead they serve as names of two distinct class of mighty brothers, who appear nine times in each half time cycle and jointly rule the half the earth as half-chakravartins. Jaini traces the origin of this list of brothers to the *Jinacharitra* (lives of the Jinas) by Acharya Bhadrabahu (3–4th century BCE).[63]

In the Jain epic of Ramayana, it is Lakshmana who ultimately kills Ravana and not Rama as told in the Hindu version.[64] In the end, Rama who lead an upright life renounces his kingdom, becomes a Jain monk and attains

moksha. On the other hand, Lakshmana and Ravana go to hell.[65] However, it is predicted that ultimately they both will be reborn as upright persons and attain liberation in their future births. According to Jain texts, Ravana will be the future Tirthankara (omniscient teacher) of Jainism.[66]

The Jain versions has some variations from Valmiki's Ramayana. Dasharatha, the king of Saketa had four queens: Aparajita, Sumitra, Suprabha and Kaikeyi. These four queens had four sons. Aparajita's son was Padma, and he became known by the name of Rama. Sumitra's son was Narayana: he became to be known by another name, Lakshmana. Kaikeyi's son was Bharata and Suprabha's son was Shatrughna.[67] Furthermore, not much was thought of Rama's fidelity to Sita. According to Jain version, Rama had four chief-queens: Maithili, Prabhavati, Ratinibha, and Sridama. Furthermore, Sita takes renunciation as a Jain ascetic after Rama abandons her and is reborn in Heaven. Rama, after Lakshmana's death, also renounces his kingdom and becomes a Jain monk. Ultimately, he attains Kevala Jnana omniscience and finally liberation. Rama predicts that Ravana and Lakshmana, who were in fourth hell, will attain liberation in their future births. Accordingly, Ravana is the future Tirthankara of next half ascending time cycle and Sita will be his Ganadhara.[68]

In Nepal

Two versions of Ramayana are present in Nepal. One is written by Siddhidas Mahaju in Nepal Bhasa. The other one is written by Bhanubhakta Acharya. The Nepal Bhasa version by Siddhidas Mahaju marks a great point in the renaissance of Nepal Bhasa, whereas Bhanubhakta Acharya's version is the first epic of Nepali.

Southeast Asian versions

Hanuman discover Shinta in her captive in Lanka depicted in Balinese dance.

Many other Asian cultures have adapted the *Ramayana*, resulting in other national epics. In Indonesia, Kakawin Ramayana is an old Javanese rendering; *Yogesvara Ramayana* is attributed to the scribe *Yogesvara* circa 9th century CE, who was employed in the court of the Medang in Central Java. It has 2774 stanzas in manipravala style, a mixture of Sanskrit and Kawi language. The most influential version of the *Ramayana* is the *Ravanavadham* of Bhatti, popularly known as *Bhattikavya*. The Javanese Ramayana differs markedly from the original Hindu prototype. The 9th century Javanese Kakawin Ramayana has become the reference of Ramayana in the neighboring island of Bali. The bas reliefs of Ramayana and Krishnayana scenes is carved on balustrades wall of 9th century Prambanan temples in Yogyakarta. In Indonesia, Ramayana has been integrated into local culture especially those of Javanese, Balinese and Sundanese, and has become the source of moral and spiritual guidance as well as aesthetic expression and also entertainment. Cultural performances such as Wayang shadow puppet and traditional dances often took their story from Ramayana. In Bali as well as in Java, the dances based on the episode of Ramayana often performed in temples such as Prambanan in Java and Pura in Bali.

Phra Lak Phra Lam is a Lao language version, whose title comes from Lakshmana and Rama. The story of Lakshmana and Rama is told as the previous life of the Buddha. In *Hikayat Seri Rama* of Malaysia, Dasharatha is the great-grandson of the Prophet Adam. Ravana

receives boons from Allah instead of Brahma.[69] In many Malay language versions, Lakshmana is given greater importance than Rama, whose character is considered somewhat weak.

Lakshmana, Rama and Shinta during their exile in Dandaka Forest depicted in Javanese dance.

The Thai retelling of the tale, the Ramakien, is popularly expressed in traditional regional dance theatre.

The Cambodian version of Ramayana, the *Reamker*, is the most famous story of Khmer Literature since the Funan era. It adapts the Hindu concepts to Buddhist themes and shows the balance of good and evil in the world. The Reamker has several differences from the original Ramayana, including scenes not included in the original and emphasis on Hanuman and Sovanna Maccha, a retelling which influences the Thai and Lao versions. Reamker in Cambodia is not confined to the realm of literature but extends to all Cambodian art forms, such as sculpture, Khmer classical dance, theatre known as Lakhorn Luang (the foundation of the royal ballet), poetry and the mural and bas reliefs seen at the Silver Pagoda and Angkor wat.

Thailand's popular national epic *Ramakien* (Thai: รามเกียรติ์, from Sanskrit *rāmakīrti*, "Glory of Rama") is derived from the Hindu epic. In Ramakien, Sita is the daughter of Ravana and Mandodari (*Thotsakan* and *Montho*). Vibhisana (*Phiphek*), the astrologer brother of Ravana, predicts calamity from the horoscope of Sita. Ravana has her thrown into the water, who, later, is

picked by Janaka (*Chanok*). While the main story is identical to that of the *Ramayana*, many other aspects were transposed into a Thai context, such as the clothes, weapons, topography, and elements of nature, which are described as being Thai in style. It has an expanded role for Hanuman and he is portrayed as a lascivious character. Ramakien can be seen in an elaborate illustration at Wat Phra Kaew in Bangkok.

Other Southeast Asian adaptations include *Ramakavaca* of Bali (Indonesia), *Maharadya Lawana* and *Darangen* of Mindanao (Philippines), and the *Yama Zatdaw* of Myanmar.

Rama (Yama) and Sita (Me Thida) in the Burmese version of the Ramayana, Yama Zatdaw

Theological significance

Rama, the hero of the *Ramayana*, is one of most popular deities worshipped in the Hindu religion. Each year, many devout pilgrims trace his journey through India and Nepal, halting at each of the holy sites along the way. The poem is not seen as just a literary monument, but serves as an integral part of Hinduism, and is held in such reverence that the mere reading or hearing of it, or certain passages of it, is believed by Hindus to free them from sin and bless the reader or listener.

According to Hindu tradition, Rama is an incarnation (*Avatar*) of the God Vishnu. The main purpose of this incarnation is to demonstrate the righteous path (*dharma*) for all living creatures on earth.

Arshia Sattar states that the central theme of the Ramayana, as well as the Mahabharata, is respectively Ram's and Krishna's hidden divinity and its progressive revelation.[70]

Deities Sita (far right), Rama (center), Lakshmana (far left) and Hanuman (below seated) at Bhaktivedanta Manor, Watford, England.

Footnotes

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[2] William Buck & Van Nooten 2000, "vinoth" p.xiii

[3] Dutt 2004, p.198

[4] Brockington 2003

[5] Prabhavananda 1979, p.81

[6] Goldman 1990, p. 29 (http://books.google.com/books?id=DWX43jnbOngC&pg=PA29&dq=unanimous)

[7] R.K. Narayan, *The Ramayana*. Penguin Group, 2006, page xxiii: "The Indian epic, the Ramayana, dates back to 1500 BC according to certain early scholars. Recent studies have brought it down to about the fourth century BC."

[8] (http://books.google.com/books?id=cWmsQQ2smXIC&pg=PA38&dq=ramayana+"2nd+century+bc"&hl=en&ei=bTnvTPWkO8L6lwe4hcX3DA&sa=X&oi=book_result&ct=result&resnum=10&ved=0CFAQ6AEwCQ#v=onepage&q="the Ramayana was composed before 500 B.C.while the more recent portion were not probably added till the 2nd century B.C.and later."&f=false) History of Ancient India: Earliest Times to 1000 A. D. By Radhey Shyam Chaurasia p. 38:"the Kernel of the Ramayana was composed before 500 B.C. while the more recent portion were not probably added till the 2nd century B.C. and later."

[9] Goldman, Robert P. (1990). *The Rāmāyaṇa of Vālmīki: an epic of ancient India. Bālakāṇḍa*. Princeton University Press. p. 45. ISBN 0-691-01485-X.

[10] William Buck & Van Nooten 2000, p.xxi

[11] Goldman 1990 "Valmiki's Ramayana: Its nature and history" (http://books.google.com/books?id=DWX43jnbOngC&pg=PA4), pp.4–6

[12] Sundararajan 1989, p.106

[13] Dutt 2004, p.191

[14] Raghunathan, N. (trans.), *Srimad Valmiki Ramayana*

[15] Arya, R. P. (ed.), *Ramayan of Valmiki*

[16] Goldman, Robert P., *The Ramayana of Valmiki: An Epic of Ancient India* p. 23

[17] M. Witzel, The Vedas and the Epics: Some Comparative Notes on Persons, Lineages, Geography, and Grammar. In: P. Koskikallio (ed.) Epics, Khilas, and Puranas. Continuities and Ruptures. Proceedings of the Third Dubrovnik International Conference on the Sanskrit Epics and Puranas. September 2002. Zagreb: Croatian Academy of Sciences and the Arts 2005: 21–80

[18] Indian Wisdom Or Examples of the Religious, Philosophical, And Ethical Doctrines of the Hindus, by Monier Williams, Published 2006

[19] In the Vedas *Sita* means furrow relating to a Goddess of agriculture. – S.S.S.N. Murty, A note on the Ramayana

[20] Goldman, Robert P., *The Ramayana of Valmiki: An Epic of Ancient India* p 24

[21] http://www.tititudorancea.com/z/mahabharata_ramopakhyana_parva.htm

[22] Goldman, Robert P., *The Ramayana of Valmiki: An Epic of Ancient India* p. 15-16

[23] Goldman, Robert P., *The Ramayana of Valmiki: An Epic of Ancient India* p. 28

[24] See Sankalia, H.D., *Ramayana: Myth or Reality*, New Delhi, 1963

[25] Basham, A.L., *The Wonder that was India*, London, 1956, p 303

[26] Menon, Ramesh (2003). The Ramayana-A modern retelling of the great Indian Epic. North Point Press. ISBN 0-86547-695-0

[27] Keshavadas 1988, p.23

[28] Keshavadas 1988, p.27

[29] Keshavadas 1988, p.29

[30] William Buck & Van Nooten 2000, p.16

[31] Goldman 1990, p.7 "These sons, are infused with varying portions of the essence of the great Lord Vishnu who has agreed to be born as a man in order to destroy a violent and otherwise invincible demon, the mighty *rakshasa* Ravana who has been oppressing the Gods, for by the terms of a boon that he has received, the demon can be destroyed only by a mortal."

[32] Goldman 1990, p.7

[33] Bhattacharji 1998, p.73

[34] William Buck & Van Nooten 2000, pp.60–61

[35] Prabhavananda 1979, p.82

[36] Goldman 1990, p.8

[37] Brockington 2003, p.117

[38] Keshavadas 1988, pp.69–70

[39] Prabhavananda 1979, p.83

[40] Goldman 1990, p.9

[41] William Buck & Van Nooten 2000, p.166-168

[42] Keshavadas 1988, pp.112–115

[43] Keshavadas 1988, pp.121–123

[44] William Buck & Van Nooten 2000, p.183-184

[45] Goldman 1990, p.10

[46] William Buck & Van Nooten 2000, p.197

[47] Goldman 1994, p.4
[48] Kishore 1995, pp.84–88
[49] Goldman 1996, p.3
[50] Goldman 1996, p.4
[51] Goldman 1990, pp. 11–12
[52] Prabhavananda 1979, p.84
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[55] Dutt 2002, "Aswa-Medha" (http://www.sacred-texts.com/hin/dutt/rama12.htm) p.146
[56] "A different song" (http://www.hinduonnet.com/thehindu/fr/2005/08/12/stories/2005081201210200.htm). The Hindu. 12 August 2005. . Retrieved 2009-05-21.
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[60] Page 747, ਸਤਰ 12, Guru Arjun
[61] Line 864, THE Bachittar Natak Granth RAMAYANA. Guru Gobind Singh
[62] Roy, Ashim Kumar (1984). *A history of the Jainas*. New Delhi: Gitanjali Pub. House. p. 20. ISBN 11604851.
[63] Jaini, Padmanabh (2000). *Collected Papers on Jaina Studies*. Delhi: Motilal Banarsidass Publ.. ISBN 81-208-1691-9. p. 377
[64] Jaini, Padmanabh (1998). *The Jaina Path of Purification*. New Delhi: Motilal Banarsidass. ISBN 81-208-1578-5. p.305
[65] Jaini, Padmanabh (2000). *Collected Papers on Jaina Studies*. Delhi: Motilal Banarsidass Publ.. ISBN 81-208-1691-9. p. 359
[66] "Now, meet Ravan the saint" (http://timesofindia.indiatimes.com/life/spirituality/meditation/Now-meet-Ravan-the-saint-/articleshow/6123749.cms). The Times of India. 2010-07-03. . Retrieved 2010-07-06.
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Original text **(Sanskrit)**

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External links

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- Google recreates the Ramayana in HTML5 (http://digitalanalog.in/2012/06/01/google-recreates-the-ramayana-in-html5/)

Translations (English)

- An excellent verse translation (http://www.gutenberg.org/ebooks/24869) by Ralph T. H. Griffith at the Project Gutenberg **(English)**
- A very good condensed verse translation (http://oll.libertyfund.org/index.php?option=com_staticxt&staticfile=show.php?title=1778&Itemid=28) by Romesh Chunder Dutt sponsored by the Liberty Fund **(English)**
- Word to Word Translation of Valmiki Ramayanam with Sanskrit Text and Audio (http://valmiki.iitk.ac.in/index.php?id=translation)
- Online book: Rāmāyaṇa - Retold by Kṛṣṇa Dharma (http://vedabase.com/en/rkd)
- Site with Valmiki Ramayana Text with Meaning (http://www.valmikiramayan.net/) **(Sanskrit)**/**(English)**
- *Ramacharita manas* (Tulsidas' Ramayana) (http://www.gitapress.org/Download_Eng_pdf.htm) **(Hindi)**/**(English)**
- Complete Valmiki Ramayanam in Telugu (http://sampoornaramayanam.blogspot.com/) **(Telugu)**
- 1 (http://www.mahavidya.ca/the-epics/the-ramayana/book-one-bala-kanda/), 2.1 (http://www.mahavidya.ca/the-epics/the-ramayana/book-two-ayodhya-kanda-part-1/), 2.2 (http://www.mahavidya.ca/the-epics/the-ramayana/book-two-ayodhya-kanda-part-2/), 3 (http://www.mahavidya.ca/the-epics/the-ramayana/book-three-aranya-kanda/), 4 (http://www.mahavidya.ca/the-epics/the-ramayana/book-four-kiskindha-kanda/), 5 (http://www.mahavidya.ca/the-epics/the-ramayana/book-five-sundara-kanda/), 6 (http://www.mahavidya.ca/the-epics/the-ramayana/book-six-yuddha-kanda/), 7.1 (http://www.mahavidya.ca/the-epics/the-ramayana/book-seven-uttara-kanda-part-1/), 7.2 (http://www.mahavidya.ca/the-epics/the-ramayana/book-seven-uttara-kanda-part-2/): Detailed summaries of each book of the Ramayana, University of Lethbridge.
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Vimana

Vimāna is a word with several meanings ranging from temple or palace to mythological flying machines described in Sanskrit epics.

The Ananta Vasudeva Temple.

Etymology and usage

Sanskrit वमिान *vi-māna* literally means "measuring out, traversing" or "having been measured out". It can refer to (ref Monier-Williams[1]):

- The palace of an emperor or supreme monarch
- The adytum of a Rama temple, or of any other temple
- A temple or shrine of a particular form, see Vimanam (tower)
- From that meaning, "a god's palace", Rāvana's flying palace Pushpaka in the Ramāyana.
- From that, a chariot of the gods, any mythical self-moving aerial car (sometimes serving as a seat or throne, sometimes self-moving and carrying its occupant through the air; other descriptions make the Vimana more like a house or palace, and one kind is said to be seven stories high).
- From that, any chariot or vehicle (especially a bier)
- In medicine, the science of (right) measure or proportion (e.g. of the right relation between the humours of the body, of medicines and remedies etc.)
- In the Vimanavatthu, a small piece of text used as the inspiration for a Buddhist sermon.
- In some modern Indian languages, *vimāna* or *vimān* means "aircraft", for example in the town name Vimanapura (a suburb of Bangalore).

In Sanskrit literature

Vedas

The Brihadeeswarar Temple.

The predecessors of the flying *vimanas* of the Sanskrit epics are the flying chariots employed by various gods in the Vedas: the Sun (see Sun chariot) and Indra and several other Vedic deities are transported by flying wheeled chariots pulled by animals, usually horses (but the Vedic god Pūsan's chariot is pulled by goats, as is that of Norse Thor).

The Rigveda does not mention Vimanas, but verses RV 1.164.47-48 have been taken as evidence for the idea of "mechanical birds":

> 47. *kṛṣṇáṃ niyânaṃ hárayaḥ suparṇâ / apó vásānā dívam út patanti*
>
> *tá âvavṛtran sádanād ṛtásyâd / íd ghṛténa pṛthivî vy ùdyate*
>
> 48. *dvâdaśa pradháyaś cakrám ékaṃ / trîṇi nábhyāni ká u tác ciketa*
>
> *tásmin sākáṃ triśatâ ná śaṅkávo / 'rpitâḥ ṣaṣṭír ná calācalâsaḥ*
>
> "Dark the descent: the birds are golden-coloured; up to the heaven they fly robed in the waters.
>
> Again descend they from the seat of Order, and all the earth is moistened with their fatness."
>
> "Twelve are the fellies, and the wheel is single; three are the naves. What man hath understood it?
>
> Therein are set together spokes three hundred and sixty, which in nowise can be loosened." ("trans." Griffith)

In Swami Dayananda Saraswati's "translation", these verses become:

> "jumping into space speedily with a craft using fire and water ... containing twelve stamghas (pillars), one wheel, three machines, 300 pivots, and 60 instruments."[2]

although the 'wheel' is likeliest a metaphorical description of the yearly cycle, and '12' and the '360' are likeliest its months and days.

Ramayana

Ravana seizes the chariot Puspaka from Kuvera

In the Ramayana, the *pushpaka* ("flowery") vimana of Ravana is described as follows:

> "*The Pushpaka chariot that resembles the Sun and belongs to my brother was brought by the powerful Ravana; that aerial and excellent chariot going everywhere at will .... that chariot resembling a bright cloud in the sky ... and the King [Rama] got in, and the excellent chariot at the command of the Raghira, rose up into the higher atmosphere.*'"[3]

It is the first flying vimana mentioned in Hindu mythology (as distinct from the gods' flying horse-drawn chariots).

Pushpaka was originally made by Vishwakarma for Brahma the Hindu god of creation, later Brahma gifted it to Kubera, the God of wealth, but was later stolen, along with Lanka, by his half-brother, the demon king Ravana.

Mahabharata

One example in the Mahabharata is that the Asura Maya had a Vimana measuring twelve cubits in circumference, with four strong wheels.

The Mahabharata compliments "the all-knowing Yavanas" (*sarvajnaa yavanaa*), as the creators of the vimanas[4]: *The Yavanas, O king, are all-knowing; the Suras are particularly so* (*sarvajnā yavanā rajan shurāz caiva vishesatah*).[5]

Jaina literature

Vimāna-vāsin ('dweller in vimāna') is a class of deities who served the tīrthaṃkara Mahā-vīra.[6] These Vaimānika deities dwell in the Ūrdhva Loka heavens.

According to the *Kalpa Sūtra* of Bhadra-bāhu, the 24th tīrthaṃkara Mahā-vīra himself emerged out of the great vimāna Puṣpa-uttara;[7] whereas the 22nd tīrthaṃkara Ariṣṭa-nemi emerged out of the great vimāna Aparijita.[8] The tīrthaṃkara-s Abhinandana (4th) and Sumati-nātha (5th) both[9] traveled through the sky in the "Jayanta-vimāna", namely the great vimāna Sarva-artha-siddhi, which was owned by[10] the Jayanta deities; whereas the tīrthaṃkara Dharma-nātha (15th) traveled through the sky in the "Vijaya-vimāna".[11]

A vimāna may be seen in a dream, such as the nalinī-gulma.[12][13]

Vimanas and the Vaimanika Shastra

The Vaimanika Shastra is an early 20th century Sanskrit text on aeronautics, claimed to be obtained by mental channeling, about construction of *vimāna*s, the "chariots of the Gods".

The existence of the text was revealed in 1952 by G. R. Josyer, according to whom it is due to one Pandit Subbaraya Shastry, who dictated it in 1918-1923. A Hindi translation was published in 1959, the Sanskrit text with an English translation in 1973. It has 3000 shlokas in 8 chapters and was attributed by Shastry to Maharishi Bharadvaja,[14] which makes it of purportedly "ancient" origin, and hence it has a certain notability in ancient astronaut theories.

A study by aeronautical and mechanical engineering at Indian Institute of Science, Bangalore in 1974 concluded that the aircraft described in the text were "poor concoctions" and that the author showed complete lack of understanding

of aeronautics.[15]

In popular culture

Vimanas have appeared in books, films, internet and games including:

- Grant Morrison's *Vimanarama* features vimanas.
- Vimana is an arcade game from Toaplan wherein the player's ship earns the name.
- Interstellar propulsion system called "Vimana Drive" is used in the space exploration game Noctis
- The psy-trance producers Etnica released 'Vimana' in 1997 with samples drawn from the film 'Roswell', which includes references to UFOs and alien life forms.
- Gouryella, a former trance duo, used Vimana as one of their aliases.
- In Fate/zero, Archer has a vimana in his arsenal.
- In *The Objective*, a US Special Forces ODA searches for vimanas in Afghanistan
- In the game Deep Labyrinth, the labyrinth is referred to as Vimana by its caretakers.
- There was a Brazilian progressive rock group (1974–1979) called *Vímana* (stress on the first syllable) that, in spite of achieving little success, is particularly interesting because three of its former members later became music stars in Brazil: Lobão (drummer), Ritchie (bassist), Lulu Santos (guitarist/vocalist). The band also had in its ranks, for two years (1977/1979), Swiss keyboardist Patrick Moraz, then fresh from Yes. They issued one record, in 1976, and disbanded shortly after finishing recording the second.
- Michael Scott (Irish author) wrote The Secrets of the Immortal Nicholas Flamel, a fantasy series that included flying vimanas in the later books.
- Mainak Dhar wrote Vimana, a fantasy fiction novel.
- The album *Space & Time* released in 2000 by the Canadian neo-psychedelic band Orange Alabaster Mushroom features a track called "Aim the Vimana Toward the Dorian Sector".

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[3] Dutt, Manatha Nath (translator), *Ramayana*, Elysium Press, Calcutta, 1892 and New York, 1910.

[4] Clive Hart, "The Prehistory of Flight", (Berkeley, 1985)

[5] Mahabharata VIII.31.80

[6] Hermann Jacobi : *Jaina Sūtras*. p. 169 (http://books.google.com/books?id=8si5ZrsP90UC&pg=PA169&lpg=PA169&dq=Jaina+vimana+vehicle&source=web&ots=-5KSiv48Yo&sig=a6_Qw39h8DZhc8tcz8ep-4prwS8&hl=en&ei=ElSRSa6mIZ3etgeHp4jdCw&sa=X&oi=book_result&resnum=4&ct=result#PPA169,M1)

[7] http://jainsamaj.org/literature/bhadrabahu-040806.htm (2)

[8] http://jainsamaj.org/literature/bhadrabahu-040806.htm (171)

[9] Johann Georg Buhler (ed. by James Burgess) : *The Indian Sect of the Jainas*. London : Luzac, 1903. p. 67

[10] Johann Georg Buhler (ed. by James Burgess) : *The Indian Sect of the Jainas*. London : Luzac, 1903. p. 74

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[14] Childress (1991), p. 109

[15] "Flights of fancy? (Part X of XII)" (http://www.hvk.org/articles/0601/100.html). The Week. 2001-06-24. . Retrieved 2009-06-29.

External links

- WorldMysteries.com The Anti-Gravity Handbook (Lost Science) (http://www.world-mysteries.com/sar_7.htm#Ancient Indian) by David Hatcher Childress* Vymanika Shastra (http://www.bibliotecapleyades.net/vimanas/vimanas.htm#menu)
- UFOs and Vimanas (http://www.stephen-knapp.com/ufos_and_vimanas.htm)
- *Los Vimanas* (a collection of various texts, partially in Spanish and partially in English) http://www.bibliotecapleyades.net/esp_vimanas.htm#inicio

The Spaceships of Ezekiel

The Spaceships of Ezekiel	
Author(s)	Josef F. Blumrich 1913-2002
Language	English
Publisher	Bantam
Publication date	1974
Media type	Print (Paperback)
ISBN	ISBN 0-553-08378-3 (first edition, paperback)

The Spaceships of Ezekiel (1974) is a book by Josef F. Blumrich (March 17, 1913 - February 10, 2002) on a spaceship that was supposedly observed by the prophet Ezekiel, written while the author was chief of NASA's systems layout branch of the program development office at the Marshall Space Flight Center.[1][2][3][4][5][6][7][8]

History

Blumrich went, after ufologists like Erich von Däniken had pointed to the possibility to interpret Ezekiel's vision as a report about an extraterrestrial spacecraft, to disprove this hypothesis. A thorough examination, though, convinced him that Ezekiel had, in fact, seen a spacecraft, and occasioned him to fabricate detailed drawings of the latter. He stated the technology of the creators of the craft must have been a little bit higher developed than that of mankind of the present, and that he had seldom felt as delighted, satisfied, and fascinated by a full defeat.[9]

Content

In *The Spaceships of Ezekiel* Blumrich asserts that Ezekiel's account in the Bible was not a description of a meeting with God in a prophetic vision, but one of several encounters with ancient astronauts in a shuttlecraft from another planet.

Blumrich analyzes six[10] different translations of the Bible in conjunction with his experience in engineering and presents one possible version of Ezekiel's visions of how God—described as riding in an elaborate vehicle capable to see, attended by angels—supposedly showed him the future and gave him various messages to deliver. In the appendices to the book he presents technical specifications of the hypothesized spacecraft.

Blumrich also published an article on his belief, "The spaceships of the prophet Ezekiel", in the UNESCO journal *Impact of Science on Society*.[11][12]

Criticism

Ronald Story in his book *Guardians of the Universe?* (1980)[13] stated "Blumrich doctors up his Biblical quotes just a smidgen to make them conform a little better to his spaceship interpretation", and "*The Spaceships of Ezekiel*, in all honesty, can only be described as an extreme form of rationalisation, with a good supply of technical jargon, charts, and diagrams, carefully designed to impress the general reader. The book does contain a good collection of impressive drawings which prove nothing more than that whoever prepared them is a good draughtsman."

Notes

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[3] "NASA Engineer Believes Aliens Visited Earth 2,600 Years Ago", Los Angeles Times, Oct 26, 1973, p. B11; accessed through ProQuest Historical Newspapers Los Angeles Times (1881 - 1986)

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[7] "Looked Like Men Except ...", Dallas Morning News; Dallas, Texas; October 21, 1973, p. 32

[8] Maupin, Joan LaLiberte. Book Reviews: "Did Ezekiel see a wheel—or a spaceship?"; Idaho State Journal; Pocatello, Idaho; September 27, 1974, Section C, p. 3

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[10] Bibles listed at *Spaceships* page 175 as references:

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External links

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Saqqara Bird

The **Saqqara Bird** is a bird-shaped artifact made of sycamore wood, discovered during the 1898 excavation of the Pa-di-Imen tomb in Saqqara, Egypt. It has been dated to approximately 200 BCE, and is now housed in the Museum of Egyptian Antiquities in Cairo. The Saqqara Bird has a wingspan of 180 mm (**unknown operator: u'strong'** in) and weighs 39.12 g (**unknown operator: u'strong'** oz).[1] Its function is not understood because of a lack of period documentation.

The Saqqara artifact discovered by Dr. Khalil Messiha.

The Saqqara artifact.

Conventional ideas

Some think the Saqqara Bird may be a ceremonial object because the falcon, the bird after which the Saqqara Bird is modeled, is the form most commonly used to represent several of the most important gods of Egyptian mythology, most notably Horus and Ra Horakhty. Others have posited it may have been a toy for an elite child, or that it could have functioned as a weather vane. Some have also speculated it may have been used as a sort of boomerang, as such technology was common and well-known in ancient Egypt in the form of a throwing stick used for hunting waterfowl.[2] But the most likely hypothesis is that this bird was positioned on the masthead of sacred boats used during the Opet Festival.[3] Reliefs showing those boats are found in the Temple of Khonsu at Karnak and date to the late New Kingdom.[4]

Controversial ideas

Some have suggested that the Saqqara Bird may represent evidence that knowledge of the principles of aviation existed many centuries before such are generally believed to have first been discovered. Egyptian physician, archaeologist, parapsychologist and dowser Khalil Messiha has speculated that the ancient Egyptians developed the first aircraft.[5] He wrote that it "represents a diminutive of an original monoplane still present in Saqqara."[5] He also claimed that the Saqqara Bird could function as a glider if it had a horizontal tailplane, which he "suppose[d] was lost,"[5] and noted that the Egyptians often placed miniaturized representations of their technology in their tombs.[6]

Messiha contended that the Saqqara Bird differs significantly from other statues and models of birds housed in the Cairo museum. According to Messiha, the Saqqara Bird has a vertical tailplane which is unlike the generally horizontal shape of a real bird's tail. It is also legless and has wings set at an angle Messiha sees as similar to that of

modern aircraft, which he considered an attempt to create aerodynamic lift.[5]

In spite of these claims, however, no ancient Egyptian aircraft have ever been found, nor has any other evidence suggesting their existence come to light. As a result, the theory that the Saqqara Bird is a model of a flying machine is not accepted by mainstream Egyptologists.

Attempts to prove the claim

Messiha built a model of the Saqqara Bird to test for its aerodynamic efficiency. His model was six times larger than the dimensions of the original in an attempt to maintain its proportional aerodynamic efficiency,[7] and was given a horizontal tailplane to act as a stabilizer, which Messiha believed is a missing part of the original model. Messiha insisted that he was able to make his model fly.[8]

In an attempt to discover whether claims of aerodynamic properties of the Saqqara Bird were correct, Martin Gregorie, a builder and designer of free flight gliders, built a replica of the Saqqara Bird made of balsa wood. After testing this replica, Gregorie concluded: "the Saqqara Bird never flew. It is totally unstable without a tailplane…Even after a tailplane was fitted the glide performance was disappointing."[9] He added: "the Saqqara Bird was probably made as a child's toy or a weather vane."[9]

According to Messiha's son, Dawoud Khalil Messiha, an architect who continued the work of his father, Gregorie's suggestion that the Saqqara Bird could be a weather vane is impossible due to the lack of markings or holes on the model that would serve as a means of hanging it. Dawoud Khalil Messiha noted that the only hole that exists on the bottom of the Saqqara Bird is a recent one and was made by museum officials to fix the model on a stick with reference to a model description in Cairo museum records.[10]

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Reptilians

Reptilians (also called **reptoids**,[1] **reptiloids**, or **draconians**) are purported reptilian humanoids that play a prominent role in science fiction, modern ufology and conspiracy theories.[2][3][4] Reptilians were made very popular by David Icke, a conspiracy theorist who believes shape-shifting reptilian people control our world by taking on human form and gaining political power to control our societies. He believes that many of the world leaders are reptilians and were trying to gain power to run the world.

Artist's depiction of a reptilian

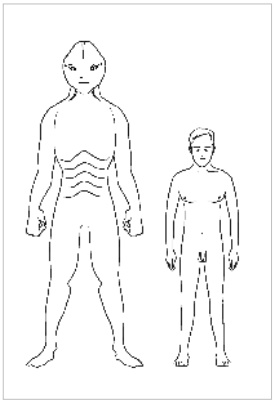
Alien abduction

Alien abduction narratives sometimes allege contact with reptilian creatures.[5] One of the earliest reports was that of Ashland, Nebraska police officer Herbert Schirmer, who claims to have been taken aboard a UFO in 1967 by humanoid beings with a slightly reptilian appearance, who bore a "winged serpent" emblem on the left side of their chests.[6]

David Icke

According to British writer David Icke, 5- to 12-foot (1.5–3.7 m) tall, blood-drinking, shape-shifting reptilian humanoids from the Alpha Draconis star system, now hiding in underground bases, are the force behind a worldwide conspiracy against humanity.[7] He contends that most of the world's leaders are related to these reptilians, including George W Bush of the United States, and Queen Elizabeth II of the United Kingdom.[8] Icke's conspiracy theories now have supporters in 47 countries and he frequently gives lectures to crowds of 2,500 or more.[9] American writer Vicki Santillano ranked the notion that "Reptilian humanoids control all of us" as one of the 10 most popular conspiracy theories.[10]

Politics



In the closely fought 2008 U.S. Senate election between comedian and commentator Al Franken and incumbent Senator Norm Coleman, one of the ballots challenged by Coleman included a vote for Franken with "Lizard People" written in the space provided for write-in candidates.[11] Lucas Davenport who later claimed to have written the gag ballot, said, "I don't know if you've heard the conspiracy theory about the Lizard Men; a friend of mine, we didn't like the candidates, so we were at first going to write in revolution, because we thought that was good and to the point. And then, we thought the Lizard People would be even funnier."[12]

"Evil reptilian kitten-eater from another planet" was a pejorative used to refer to then Ontario Liberal Party opposition leader Dalton McGuinty in a press release disseminated by the Progressive Conservative Party of Ontario on September 12, 2003, during the provincial election campaign in Ontario, Canada.

In February 2011, on the *Opie & Anthony* radio show, the comedian Louis C.K. asked former U.S. Secretary of Defense Donald Rumsfeld a number of times if he and Dick Cheney were lizard people who enjoyed the taste of

human flesh. Rumsfeld did not answer the question. Louis C.K. comically interpreted Rumsfeld's refusal to answer as an admission and further suggested that those who are lizard people cannot lie about it; when asked if they are lizards, they have to either not answer the question or say yes.[13]

Skeptical interpretations

Skeptics who adhere to the psychosocial hypothesis of UFOs argue that the "Reptilians" mythos originate from *V*, a science fiction television miniseries (and later series) which first aired in 1983.

In *V*, supposedly peaceful alien "Visitors", who appear human, arrive on Earth in giant flying saucers and initiate first contact. In fact, the Visitors wear masks concealing their true shapes. In their natural form, they resemble humanoid reptiles and eat living mammals. The Visitors commence a stealth alien invasion in which they set out subtly undermining the human, and, specifically, the American way of life. The creators of the series intended this as an allegory of fascism.[14] A remake of the series aired from 2009 to 2011.

A 1934 *Los Angeles Times* article may have been the origin of such beliefs. The article reported that a geophysical mining engineer claimed to have discovered subterranean labyrinths beneath Los Angeles to an underground city built by an advanced race of "Lizard People" to escape surface catastrophes some 5,000 years ago. This article, however, had remained obscure in the intervening years, even amongst consumers of conspiracy theories.[15]

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Other Writers

Charles Fort

Charles Fort	
Charles Fort in 1920.	
Born	Charles Hoy Fort August 6, 1874 Albany, New York, United States
Died	May 3, 1932 (aged 57) The Bronx, New York, United States
Occupation	Researcher

Charles Hoy Fort (August 6, 1874 – May 3, 1932) was an American writer and researcher into anomalous phenomena. Today, the terms ***Fortean*** and ***Forteana*** are used to characterize various such phenomena. Fort's books sold well and are still in print today.

Biography

Charles Hoy Fort was born in 1874 in Albany, New York, of Dutch ancestry. He had two younger brothers, Clarence and Raymond. His grocer father was something of an authoritarian: *Many Parts*, Fort's unpublished autobiography, relates several instances of harsh treatment – including physical abuse – by his father. Some observers (such as Fort's biographer Damon Knight) have suggested that Fort's distrust of authority has its roots in his father's treatment. In any case, Fort developed a strong sense of independence in his youth.

As a young man, Fort was a budding naturalist, collecting sea shells, minerals, and birds. Described as curious and intelligent, the young Fort did not excel at school, though he was considered quite a wit and full of knowledge about the world – yet this was a world he only knew through books.

So, at the age of 18, Fort left New York on a world tour to "put some capital in the bank of experience". He travelled through the western United States, Scotland, and England, until falling ill in Southern Africa. Returning home, he was nursed by Anna Filing, a girl he had known from his childhood. They were later married on October 26, 1896. Anna was four years older than Charles and was non-literary, a lover of films and of parakeets. She later moved with her husband to London for two years where they would go to the cinema when Charles wasn't busy with his research. His success as a short story writer was intermittent between periods of terrible poverty and depression.

In 1916, an inheritance from an uncle gave Fort enough money to quit his various day jobs and to write full time. In 1917, Fort's brother Clarence died; his portion of the same inheritance was divided between Charles and Raymond.

Fort wrote ten novels, although only one, *The Outcast Manufacturers* (1909), was published. Reviews were mostly positive, but the tenement tale was commercially unsuccessful. In 1915, Fort began to write two books, titled *X* and *Y*, the first dealing with the idea that beings on Mars were controlling events on Earth, and the second with the postulation of a sinister civilization extant at the South Pole. These books caught the attention of writer Theodore Dreiser, who attempted to get them published, but to no avail. Disheartened by this failure, Fort burnt the manuscripts, but was soon renewed to begin work on the book that would change the course of his life, *The Book of the Damned* (1919) which Dreiser helped to get into print. The title referred to "damned" data that Fort collected, phenomena for which science could not account and was thus rejected or ignored.

Fort's experience as a journalist, coupled with high wit egged on by a contrarian nature, prepared him for his real-life work, needling the pretensions of scientific positivism and the tendency of journalists and editors of newspapers and scientific journals to rationalise the scientifically incorrect.

Fort and Anna lived in London from 1924 to 1926, having moved there so Charles could peruse the files of the British Museum. Although born in Albany, Fort lived most of his life in the Bronx, one of New York City's five boroughs. He was, like his wife, fond of films, and would often take her from their Ryer Avenue apartment to the nearby movie theater, and would always stop at the adjacent newsstand for an armful of various newspapers. Fort frequented the parks near the Bronx where he would sift through piles of his clippings. He would often ride the subway down to the main New York Public Library on Fifth Avenue where he would spend many hours reading scientific journals along with newspapers and periodicals from around the world. Fort also had a small circle of literary friends and they would gather on occasion at various apartments, including his own, to drink and talk which was tolerated by Anna. Theodore Dreiser would lure him out to meetings with phony telegrams and notes and the resultant evening would be full of good food, conversation and hilarity. Charles Fort's wit was always in evidence, especially in his writing.

His books earned mostly positive reviews, and were popular enough to go through several printings, including an omnibus edition in 1941.

Suffering from poor health and failing eyesight, Fort was pleasantly surprised to find himself the subject of a cult following. There was talk of the formation of a formal organization to study the type of odd events related in his books. Clark writes, "Fort himself, who did nothing to encourage any of this, found the idea hilarious. Yet he faithfully corresponded with his readers, some of whom had taken to investigating reports of anomalous phenomena and sending their findings to Fort" (Clark 1998, 235).

Fort distrusted doctors and did not seek medical help for his worsening health. Rather, he focused his energies towards completing *Wild Talents*. After he collapsed on May 3, 1932, Fort was rushed to Royal Hospital in The Bronx. Later that same day, Fort's publisher visited him to show the advance copies of *Wild Talents*. Fort died only hours afterward, probably of leukemia.[1]

He was interred in the Fort family plot in Albany, New York. His more than 60,000 notes were donated to the New York Public Library.

Fort and the unexplained

Overview

Fort's relationship with the study of anomalous phenomena is frequently misunderstood and misrepresented. For over thirty years, Charles Fort sat in the libraries of New York and London, assiduously reading scientific journals, newspapers, and magazines, collecting notes on phenomena that lay outside the accepted theories and beliefs of the time.

Fort took thousands of notes in his lifetime. In his short story "The Giant, the Insect and The Philanthropic-looking Old Gentleman," published many years later for the first time by the International Fortean Organization in issue #70 of the "INFO Journal: Science and the Unknown", Fort spoke of sitting on a park bench at The Cloisters in New York City and tossing some 60,000 notes, not all of his collection by any means, into the wind. This short story is significant because Fort uses his own data collection technique to solve a mystery. He marveled that seemingly unrelated bits of information were, in fact, related. Fort wryly concludes that he went back to collecting data and taking even more notes. The notes were kept on cards and scraps of paper in shoeboxes, in a cramped shorthand of Fort's own invention, and some of them survive today in the collections of the University of Pennsylvania. More than once, depressed and discouraged, Fort destroyed his work, but always began anew. Some of the notes were published, little by little, by the Fortean Society magazine "Doubt" and, upon the death of its editor Tiffany Thayer in 1959, most were donated to the New York Public Library where they are still available to researchers of the unknown.

From this research, Fort wrote four books. These are *The Book of the Damned* (1919), *New Lands* (1923), *Lo!* (1931) and *Wild Talents* (1932); one book was written between *New Lands* and *Lo!* but it was abandoned and absorbed into *Lo!*.

Fort's writing style

Understanding Fort's books takes time and effort: his style is complex, violent and poetic, profound and occasionally puzzling. Ideas are abandoned and then recalled a few pages on; examples and data are offered, compared and contrasted, conclusions made and broken, as Fort holds up the unorthodox to the scrutiny of the orthodoxy that continually fails to account for them. Pressing on his attacks, Fort shows what he sees as the ridiculousness of the conventional explanations and then interjects with his own theories.

Fort suggests that there is, for example, a Super-Sargasso Sea into which all lost things go, and justifies his theories by noting that they fit the data as well as the conventional explanations. As to whether Fort *believes* this theory, or any of his other proposals, he gives us the answer: "I believe nothing of my own that I have ever written." Writer Colin Wilson suspects that Fort took few if any of his "explanations" seriously, and notes that Fort made "no attempt to present a coherent argument". (Wilson, 200) Moreover, Wilson opines that Fort's writing style is "atrocious" (Wilson, 199) and "almost unreadable" (Wilson, 200). Wilson also compares Fort to Robert Ripley, a contemporary writer who found major success hunting oddities, and speculates that Fort's idiosyncratic prose might have kept him from greater popular success.

Jerome Clark writes that Fort was "essentially a satirist hugely skeptical of human beings' – especially scientists' – claims to ultimate knowledge".[2] Clark describes Fort's writing style as a "distinctive blend of mocking humor, penetrating insight, and calculated outrageousness".[3]

Wilson describes Fort as "a patron of cranks"[4] and also argues that running through Fort's work is "the feeling that no matter how honest scientists *think* they are, they are still influenced by various *unconscious* assumptions that prevent them from attaining true objectivity. Expressed in a sentence, Fort's principle goes something like this: People with a psychological need to *believe* in marvels are no more prejudiced and gullible than people with a psychological need *not* to believe in marvels."[5]

Fortean phenomena

Despite his objections to Fort's writing style, Wilson allows that "the facts are certainly astonishing enough" (Wilson, 200). Examples of the odd phenomena in Fort's books include many of what are variously referred to as occult, supernatural, and paranormal. Reported events include teleportation (a term Fort is generally credited with coining);[6][7] poltergeist events; falls of frogs, fishes, inorganic materials of an amazing range; unaccountable noises and explosions; spontaneous fires; levitation; ball lightning (a term explicitly used by Fort); unidentified flying objects; unexplained disappearances; giant wheels of light in the oceans; and animals found outside their normal ranges (see phantom cat). He offered many reports of out-of-place artifacts (OOPArts), strange items found in unlikely locations. He also is perhaps the first person to explain strange human appearances and disappearances by the hypothesis of alien abduction and was an early proponent of the extraterrestrial hypothesis, specifically suggesting that strange lights or object sighted in the skies might be alien spacecraft. Fort also wrote about the interconnectedness of nature and synchronicity. His books seem to center around the idea that everything is connected and that strange coincidences happen for a reason.

Many of these phenomena are now collectively and conveniently referred to as **Fortean phenomena** (or **Forteana**), whilst others have developed into their own schools of thought: for example, reports of UFOs in ufology and unconfirmed animals (cryptids) in cryptozoology. These new disciplines *per se* are generally not recognized by most scientists or academics however.

Forteana and mainstream science

Frequently in his writing, Fort posits a few basic points that were decades ahead of mainstream scientific acceptance, and that are frequently omitted in discussions of the history and philosophy of science:

- Fort often notes that the boundaries between science and pseudoscience are "fuzzy": the boundary lines are not very well defined, and they might change over time.
- Fort also points out that whereas facts are objective, how facts are *interpreted* depends on who is doing the interpreting and in what context.
- Fort insisted that there is a strong sociological influence on what is considered "acceptable" or "damned" (see strong program in the sociology of scientific knowledge).
- Though he never used the term "magical thinking", Fort offered many arguments and observations that are similar to the concept: he argued that most, if not all, people (including scientists) are at least occasionally guilty of irrational and "non scientific" thinking.
- Fort points out the problem of underdetermination: that the same data can sometimes be explained by more than one theory.
- Similarly, writer John Michell notes that "Fort gave several humorous instances of the same experiment yielding two different results, each one gratifying the experimenter."[8] Fort noted that if controlled experiments – a pillar of the scientific method – could produce such widely varying results depending on who conducted them, then the scientific method itself might be open to doubt, or at least to a degree of scrutiny rarely brought to bear. Since Fort's death, scientists have recognized the "experimenter effect", the tendency for experiments to tend to validate given preconceptions. Robert Rosenthal has conducted pioneering research on this and related subjects.

There are many phenomena in Fort's works which have now been partially or entirely "recuperated" by mainstream science: ball lightning, for example, was largely rejected as impossible by the scientific consensus of Fort's day, but is now receiving new attention within science. However, many of Fort's ideas remain on the very borderlines of "mainstream science", or beyond, in the fields of paranormalism and the bizarre. This is unsurprising, as Fort resolutely refused to abandon the territory beyond "acceptable" science. Nonetheless, later research has demonstrated that Fort's claims are at least as reliable as his sources. In the 1960s, American writer William R. Corliss began his own documentation of scientific anomalies. Partly inspired by Fort, Corliss checked some of Fort's sources and concluded that Fort's research was "accurate, but rather narrow"; there were many anomalies which Fort did not

include in his books.[9]

Many consider it odd that Fort, a man so skeptical and so willing to question the pronouncements of the scientific mainstream, would be so eager to take old stories – for example, stories about rains of fish falling from the sky – at face value. It is debatable whether Fort did in fact accept evidence at face value: many instances in his books, Fort notes that he regarded certain data and assertions as unlikely, and he additionally remarked, "I offer the data. Suit yourself." In Fort's books, it is often difficult to determine if he took his proposals and "theories" seriously, but he did seem to hold a genuine belief in the presence of extraterrestrial visitations to the Earth.

The theories and conclusions Fort presented often came from what he called "the orthodox conventionality of Science". On nearly every page, Fort's works have reports of odd events which were originally printed in respected mainstream newspapers or scientific journals such as *Scientific American*, *The Times*, *Nature* and *Science*. Time and again, Fort noted, that while some phenomena related in these and other sources were enthusiastically accepted and promoted by scientists, just as often, inexplicable or unusual reports were ignored, or were effectively swept under the rug. And repeatedly, Fort reclaimed such data from under the rug, and brought them out, as he wrote, "for an airing". So long as *any* evidence is ignored – however bizarre or unlikely the evidence might seem – Fort insisted that scientists' claims to thoroughness and objectivity were questionable.

It did not matter to Fort whether his data and theories were accurate: his point was that alternative conclusions and world views can be made from the same data "orthodox" conclusions are made from, and that the conventional explanations of science are only one of a range of explanations, none necessarily more justified than another. In this respect, he was far ahead of his time. In *The Book of the Damned* he showed the influence of social values and what would now be called a "paradigm" on what scientists consider to be "true". This prefigured work by Thomas Kuhn decades later. The work of Paul Feyerabend could also be likened to Fort's.

Another of Fort's great contributions is questioning the often frequent dogmatism of mainstream science. Although many of the phenomena which science rejected in his day have since been proven to be objective phenomena, and although Fort was prescient in his collection and preservation of these data despite the scorn they often received from his contemporaries, Fort was more of a parodist and a philosopher than a scientist. He thought that far too often, scientists took themselves far too seriously, and were prone to arrogance and dogmatism. Fort used humor both for its own sake, and to point out what he regarded as the foibles of science and scientists.

Nonetheless, Fort is considered by many as the father of modern paranormalism, not only because of his interest in strange phenomena, but because of his "modern" attitude towards religion, 19th-century Spiritualism, and scientific dogma.

Darwin and evolution

Regarding Darwin and evolution, Charles Fort wrote:

"Darwin & Evolution In mere impressionism we take our stand. We have no positive tests nor standards. Realism in art: realism in science – they pass away. In 1859, the thing to do was to accept Darwinism; now many biologists are revolting and trying to conceive of something else. The thing to do was to accept it in its day, but Darwinism of course was never proved: The fittest survive. What is meant by the fittest? Not the strongest; not the cleverest – Weakness and stupidity everywhere survive. There is no way of determining fitness except in that a thing does survive. "Fitness," then, is only another name for "survival." Darwinism: That survivors survive." (Damned, pp. 23-24)

The Forteans

Fort's work has inspired very many to consider themselves as Forteans. The first of these was the screenwriter Ben Hecht, who in a review of *The Book of the Damned* declared "I am the first disciple of Charles Fort… henceforth, I am a Fortean". Among Fort's other notable fans were John Cowper Powys, Sherwood Anderson, Clarence Darrow, and Booth Tarkington, who wrote the foreword to *New Lands*.

Precisely what is encompassed by "Fortean" is a matter of great debate; the term is widely applied from every position from Fortean purists dedicated to Fort's methods and interests, to those with open and active acceptance of the actuality of paranormal phenomena, a position with which Fort may not have agreed. Most generally, Forteans have a wide interest in unexplained phenomena in wide-ranging fields, mostly concerned with the natural world, and have a developed "agnostic scepticism" regarding the anomalies they note and discuss. For Mr. Hecht as an example, being a Fortean meant hallowing a pronounced distrust of authority in all its forms, whether religious, scientific, political, philosophical or otherwise. It did not, of course, include an actual belief in the anomalous data enumerated in Fort's works.

In Chapter 1 of *Book of the Damned*, Charles Fort states that the ideal is to be neither a "True Believer" nor a total "Skeptic" but "that the truth lies somewhere in between".

The Fortean Society was founded at the Savoy-Plaza Hotel in New York City on 26 January 1931 by his friends, many of whom were significant writers such as Theodore Dreiser, Ben Hecht, Alexander Woolcott, and led by fellow American writer Tiffany Thayer, half in earnest and half in the spirit of great good humor, like the works of Fort himself. The board of Founders included Dreiser, Hecht, Booth Tarkington, Aaron Sussman, John Cowper Powys, the former editor of "Puck" Harry Leon Wilson, Woolcott and J. David Stern, publisher of the Philadelphia Record. Active members of the Fortean Society included journalist H.L. Mencken and prominent science fiction writers such as Eric Frank Russell and Damon Knight. Fort, however, rejected the Society and refused the presidency which went to his close friend writer Theodore Dreiser; he was lured to its inaugural meeting by false telegrams. As a strict non-authoritarian, Fort refused to establish himself as an authority, and further objected on the grounds that those who would be attracted by such a grouping would be spiritualists, zealots, and those opposed to a science that rejected them; it would attract those who *believed* in their chosen phenomena: an attitude exactly contrary to Forteanism. Fort did hold unofficial meetings and had a long history of getting together informally with many of NYC's literati such as Theodore Dreiser and Ben Hecht at their various apartments where they would talk, have a meal and then listen to short reports. Reports of these meetings mention lively discussions accompanied by great good humor and quantities of wine. Fort was not a joiner of established groups and, perhaps, it is ironic that many such Fortean groups have been established.

Most notable of these are the magazine, *Fortean Times* (first published in November 1973), which is a proponent of Fortean journalism, combining humour, scepticism, and serious research into subjects which scientists and other respectable authorities often disdain and the International Fortean Organization (INFO). INFO was formed in the early 1960s (incorporated in 1965) by brothers, the writers Ron and Paul Willis, who acquired much of the material of the original Fortean Society which had begun in 1932 in the spirit of Charles Fort but which had grown silent by 1959 with the death of Tiffany Thayer. INFO publishes the "INFO Journal: Science and the Unknown" and organizes the FortFest, the world's first, and continuously running, conference on anomalous phenomena dedicated to the spirit of Charles Fort. INFO, since the mid-1960s, also provides audio CDs and filmed DVDs of notable conference speakers (Colin Wilson, John Michell, Graham Hancock, John Anthony West, William Corliss, John Keel, Joscelyn Godwin among many others). Other Fortean societies are also active, notably the Edinburgh Fortean Society in Edinburgh and the Isle of Wight.

More than a few modern authors of fiction and non-fiction who have written about the influence of Fort are sincere followers of Fort. One of the most notable is British philosopher John Michell who wrote the Introduction to Lo! published by John Brown in 1996. Michell says "Fort, of course, made no attempt at defining a world-view, but the evidence he uncovered gave him an 'acceptance' of reality as something far more magical and subtly organized than

is considered proper today." Stephen King also uses the works of Charles Fort to illuminate his main characters, notably "It" and "Firestarter". In "Firestarter", the parents of a pyrokinetically gifted child are advised to read Fort's *Wild Talents* rather than the works of baby doctor Benjamin Spock. Loren Coleman is a well-known cryptozoologist, author of "The Unidentified" (1975) dedicated to Charles Fort, and "Mysterious America," which Fortean Times called a Fortean classic. Indeed, Coleman calls himself the first Vietnam era C.O. to base his pacificist ideas on Fortean thoughts. Jerome Clark has described himself as a "sceptical Fortean".[10] Mike Dash is another capable Fortean, bringing his historian's training to bear on all manner of odd reports, while being careful to avoid uncritically accepting *any* orthodoxy, be it that of fringe devotees or mainstream science. Science-fiction writers of note including Philip K. Dick, Robert Heinlein, and Robert Anton Wilson were also fans of the work of Charles Fort.

Fort's work, of compilation and commentary on anomalous phenomena reported in scientific journals and press, has been carried on very creditably by William R. Corliss, whose self-published books and notes bring Fort's collections up to date with a Fortean combination of humor, seriousness and open-mindedness. Mr. Corliss' notes rival those of Fort in volume, while being significantly less cryptic and abbreviated.

Ivan T. Sanderson, Scottish naturalist and writer, was a devotee of Fort's work, and referenced it heavily in several of his own books on unexplained phenomena, notably *Things* (1967), and *More Things* (1969).

Louis Pauwels and Jacques Bergier's *The Morning of the Magicians* was also heavily influenced by Fort's work and mentions it often.

The noted UK paranormalist, Fortean and ordained priest Lionel Fanthorpe presented the *Fortean TV* series on Channel 4.

P.T. Anderson's popular movie *Magnolia* (1999) has an underlying theme of unexplained events, taken from the 1920s and '30s works of Charles Fort. Fortean author Loren Coleman has written a chapter about this motion picture, entitled "The Teleporting Animals and *Magnolia*," in one of his recent books. The film has many hidden Fortean themes, notably "falling frogs". In one scene, one of Fort's books is visible on a table in a library and there is an end credit thanking him by name.[11]

Quotations

- "Now there are so many scientists who believe in dowsing, that the suspicion comes to me that it may be only a myth after all."
- "One measures a circle, beginning anywhere."
- "My own notion is that it is very unsportsmanlike to ever mention fraud. Accept anything. Then explain it your way."
- "But my liveliest interest is not so much in things, as in relations of things. I have spent much time thinking about the alleged pseudo-relations that are called coincidences. What if some of them should not be coincidence?"
- "If any spiritualistic medium can do stunts, there is no more need for special conditions than there is for a chemist to turn down lights, start operations with a hymn, and ask whether there's any chemical present that has affinity with something named Hydrogen."
- "The Earth is a farm. We are someone else's property."
- "Do you want power over something? Be more nearly real than it."
- "I conceive of nothing, in religion, science or philosophy, that is more than the proper thing to wear, for a while."

A quotation often attributed to Fort is "If there is a universal mind, must it be sane?" This quote is from Damon Knight's 1970 biography, *Charles Fort : Prophet of the Unexplained.*

Partial bibliography

All of Fort's works are available on-line (see External links section below).

- *The Book of the Damned: The Collected Works of Charles Fort*, Tarcher, New York, 2008, paperback, ISBN 978-1-58542-641-6 (with introduction by Jim Steinmeyer)
- *The Outcast Manufacturers* (novel), 1906
- *Many Parts* (autobiography, unpublished)
- *The Book of the Damned*, Prometheus Books, 1999, paperback, 310 pages, ISBN 1-57392-683-3, first published in 1919.
- *New Lands*, Ace Books, 1941 and later editions, mass market paperback, first published in 1923. ISBN 0-7221-3627-7
- *Lo!*, Ace Books, 1941 and later printings, mass market paperback, first published in 1931. ISBN 1-870870-89-1
- *Wild Talents*, Ace Books, 1932 and later printings, mass market paperback, first published in 1932. ISBN 1-870870-29-8
- *Complete Books of Charles Fort*, Dover Publications, New York, 1998, hardcover, ISBN 0-486-23094-5 (with introduction by Damon Knight)

References

There are very few books written about Fort. His life and work have been almost completely overlooked by mainstream academia and the books written are mainly biographical expositions relating to Fort's life and ideas.

- Gardner, Martin has a chapter on Charles Fort in his *Fads and Fallacies in the Name of Science* 1957; Dover; ISBN 0-486-20394-8.
- Knight, Damon, *Charles Fort: Prophet of the Unexplained* is a dated but valuable biographical resource, detailing Fort's early life, his pre-'Fortean' period and also provides chapters on the Fortean society and brief studies of Fort's work in relation to Immanuel Velikovsky.
- Magin, Ulrich, *Der Ritt auf dem Kometen. Über Charles Fort* is similar to Knight's book, in German language, and contains more detailed chapters on Fort's philosophy.
- Louis Pauwels has an entire chapter on Fort, "The Vanished Civilizations", in *The Morning of the Magicians*.[12]

There has been more recent interest in Fort:

- Bennett, Colin (2002) (paperback). *Politics of the Imagination: The Life, Work and Ideas of Charles Fort*. Head Press. pp. 206. ISBN 1-900486-20-2.
- Carroll, Robert Todd. "Fort, Charles (1874-1932)" (pp. 148–150 in *The Skeptic's Dictionary*, Robert Todd Carroll, John Wiley & Sons, 2003; ISBN 0-471-27242-6)
- Clark, Jerome. "The Extraterrestrial Hypothesis in the Early UFO Age" (pp. 122–140 in *UFOs and Abductions: Challenging the Borders of Knowledge*, David M. Jacobs, editor; University Press of Kansas, 2000; ISBN 0-7006-1032-4)
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- Dash, Mike. "Charles Fort and a Man Named Dreiser." in *Fortean Times* no. 51 (Winter 1988-1989), pp. 40–48.
- Kidd, Ian James. "Who Was Charles Fort?" in *Fortean Times* no. 216 (Dec 2006), pp. 54–5.
- Kidd, Ian James. "Holding the Fort: how science fiction preserved the name of Charles Fort" in *Matrix* no. 180 (Aug/Sept 2006), pp. 24–5.
- Lippard, Jim. "Charles Fort" [13] (pp. 277–280 in *Encyclopedia of the Paranormal*, Gordon M. Stein, editor; Prometheus Books, 1996; ISBN 1-57392-021-5)
- Skinner, Doug, "Tiffany Thayer", *Fortean Times*, June 2005.
- Steinmeyer, Jim (2008) (hardback). *Charles Fort: The Man Who Invented the Supernatural*. Heinemann. pp. 352 pages. ISBN 0-434-01629-2.

- Wilson, Colin. *Mysteries*, Putnam, ISBN 0-399-12246-X
- Ludwigsen, Will. "We Were Wonder Scouts" [14] in *Asimov's Science Fiction*, Aug 2011

Footnotes

[1] "Charles Fort: His Life and Times" (http://www.forteana.org/html/fortbiog.html) by Bob Rickard; 1995, revised 1997; URL accessed March 09, 2007

[2] Clark, Jerome: "The Extraterrestrial Hypothesis in the Early UFO Age" in *UFOs and Abductions: Challenging the Borders of Knowledge*, edited David M. Jacobs, University Press of Kansas: 2000 (ISBN 0-7006-1032-4), p.123. See Pyrrhonism for a similar type of skepticism.

[3] Clark, Jerome: *The UFO Book*, Visible Ink: 1998, p.200.

[4] Wilson, Colin, *Mysteries*, Putnam (ISBN 0-399-12246-X), p.199.

[5] Wilson, Colin: *ibid.*, p.201 (emphases not added).

[6] "Mostly in this book I shall specialize upon indications that there exists a transportory force that I shall call Teleportation." in Fort. C. *Lo!* at Sacred Texts.com), retrieved 4 January 2009) (http://www.sacred-texts.com/fort/lo/lo02.htm)

[7] "less well-known is the fact that Charles Fort coined the word in 1931" in Rickard, B. and Michell, J. *Unexplained Phenomena: a Rough Guide special* (Rough Guides, 2000 (ISBN 1-85828-589-5), p.3)

[8] Common Ground (http://www.commonground.ca/iss/0410159/cg159_geoffUniv.shtml).

[9] Scientific Exploration (http://www.scientificexploration.org/jse/articles/pdf/16.3_corliss.pdf).

[10] Confessions (http://www.magonia.demon.co.uk/arc/80/confessions.htm).

[11] Coleman, Loren (2007). "Mysterious America: The Ultimate Guide to the Nation's Weirdest Wonders, Strangest Spots, and Creepiest Creatures". Simon & Schuster.

[12] Pauwels, Louis, *The Morning of the Magicians* (Stein & Day, 1964), p. 91 *et seq.* Reprinted by Destiny in 2008, ISBN 1-59477-231-2.

[13] http://www.discord.org/~lippard/CharlesFort.html

[14] http://www.bestsf.net/will-ludwigsen-we-were-wonder-scouts-asimovs-august-2011

External links

- International Fortean Organization (http://www.forteans.com)
- The Charles Fort Institute (http://www.forteana.org/index.html)
- TopFoto - Representing The Fortean Picture Library (http://www.topfoto.co.uk/)
- The Sourcebook Project homepage (http://www.science-frontiers.com/sourcebk.htm)
- *The Skeptic's Dictionary*: Charles Fort (http://www.skepdic.com/fortean.html)
- A Wild Talent: Charles Hoy Fort (http://www.dur.ac.uk/i.j.kidd/fort.htm), Ian James Kidd's pages on Fort.
- Charles Fort's House at 39A Marchmont Street, London (http://www.blather.net/shitegeist/2005/12/charles_forts_house_in_london.htm)
- Edinburgh Fortean Society (http://www.edinburghforteansociety.org.uk/)
- Forteana: The Fortean Wiki (http://fortean.wikidot.com/)
- Google Earth Anomalies (http://www.googleearthanomalies.com)- Satellite imagery of documented, scientific anomaly sites including mound sites and unexplained circular features via Google Earth.

The following online editions of Fort's work, edited and annotated by a Fortean named "Mr. X", are at "Mr. X"'s site Resologist.net (http://www.resologist.net/):

- *Book of the Damned* (http://www.resologist.net/damnei.htm)
- *New Lands* (http://www.resologist.net/landsei.htm)
- *Lo!* (http://www.resologist.net/loei.htm)
- *Wild Talents* (http://www.resologist.net/talentei.htm)
- *Many Parts* (http://www.resologist.net/parte01.htm) (surviving fragments)
- *The Outcast Manufacturers* (http://www.resologist.net/ocmei.htm)

Harold T. Wilkins

Harold T. Wilkins (1891—1960) was a British journalist and amateur historian.

Biography

Educated at Cambridge University in journalism, Wilkins regularly reported on the early television experiments of John L. Baird, during the years 1926—1932.

Wilkins wrote a detailed description on the mystery of the Mary Celeste in his book *Mysteries Solved and Unsolved*.[1][2]

Wilkins also wrote about White Gods, writing that a vanished white race had occupied the whole of South America in ancient times.[3] Wilkins also claimed that Quetzalcoatl was from Atlantis.[4][5]

Wilkins was also an influence on the hollow earth theory, as he located the descendants of Atlantis to underground tunnels in South America especially in Brazil, he also discussed underground tunnels in other locations such as the andes.[6][7]

Books published

Pirate treasure

- *Captain Kidd and his Skeleton Island* (1937)
- *Panorama of Pirate Treasure* (1940)
- *Mysteries and Monsters of the Deep* (1948)

Ancient astronaut and UFO

- *Flying Saucers on the Moon* (1954)
- *Flying Saucers Uncensored* (1955)

South America

- *Mysteries of Ancient South America* (1945)
- *Secret Cities of Old South America* (1952)

Other

- *Mysteries of Time and Space* (1958)
- *Mysteries Solved And Unsolved* (1961)

Articles

- Secrets of Ancient Torture Chambers [8] Article by Harold T. Wilkins Popular Mechanics Sep 1929 pp. 402–404.

References

[1] Lewis Spence, Nandor Fodor, Encyclopedia of occultism & parapsychology, Gale Research Inc., 1991 p. 1035 See the section for the Mary Celeste "The most complete survey is that of Harold T. Wilkins in his book Mysteries Solved and Unsolved (London, 1958; reissued in paperback as Mysteries, 1961)".

[2] Paul Begg, Mary Celeste: The Greatest Mystery of the Sea (http://books.google.com/books?id=yfyBbVbm6_kC&pg=PA101&dq=Mary+Celeste+wilkins&hl=en&ei=hIH3Te2yKpOu8QOe6OHYCw&sa=X&oi=book_result&ct=book-preview-link&resnum=1&ved=0CDAQuwUwAA#v=onepage&q=Mary Celeste wilkins&f=false)

[3] The Pan American, Volume 7, Famous Features Syndicate, 1946, p. 11 "Harold T. Wilkins Legend of a Fabulous Empire" discusses Wilkins belief about a "strange white race living in lost cities, amidst the crumbling ruins of once splendid palaces and temples in South America"

[4] (http://books.google.com/books?id=Eh1WHqo0JN8C&pg=PA244&dq=white+gods+harold+wilkins&hl=en&ei=VKb3TbGGGIfA8QOPxeWyCw&sa=X&oi=book_result&ct=book-preview-link&resnum=3&ved=0CDwQuwUwAg#v=onepage&q&f=false) David Hatcher Childress discussing White Gods in Lost Cities of North and Central America

[5] Harold T. Wilkins, Mysteries of Ancient South America (http://books.google.com/books?id=uDTUF3wHlkoC&pg=PA65&dq=white+gods+harold+wilkins&hl=en&ei=5qj3TbLCCYbF8QPB65TeCw&sa=X&oi=book_result&ct=book-preview-link&resnum=2&ved=0CDEQuwUwAQ#v=onepage&q&f=false)
[6] The subterranean kingdom: a survey of man-made structures beneath the earth, Nigel Pennick, Turnstone Press, 1981
[7] Unsolved Mysteries, Colin Wilson, BBS Publishing Corporation, 1992, p.160
[8] http://books.google.com/books?id=xt4DAAAAMBAJ&pg=PA402&dq=torture+chamber+secrets&lr=&cd=1#v=onepage&q=&f=false

Morris K. Jessup

Morris Ketchum Jessup (March 2, 1900[1] – April 20, 1959), had a Master of Science Degree in astronomy and, though employed for most of his life as an automobile-parts salesman and a photographer, is probably best remembered for his pioneering ufological writings and his role in "uncovering" the so-called "Philadelphia Experiment".

Life and career

Born near Rockville, Indiana, Jessup grew up with an interest in astronomy. He earned a bachelor of science degree in astronomy from The University of Michigan in Ann Arbor, Michigan in 1925 and, while working at the Lamont-Hussey Observatory, received a master of science degree in 1926. Though he began work on his doctorate in astrophysics, he ended his dissertaton work in 1931 and never earned the higher degree. Nevertheless, he was sometimes referred to as "Dr. Jessup." He apparently dropped his career and studies in astronomy and worked for the rest of his life in a variety of jobs unrelated to science, although he is sometimes erroneously described as having been an instructor in astronomy and mathematics at the University of Michigan and Drake University.[2]

Mr. Jessup has been referred to in ufological circles as "probably the most original extraterrestrial hypothesiser of the 1950s", and it has been said of him that he was "educated in astronomy and archeology and had working experience in both."[3] Actual evidence of an educational background in archaeology or archaeological field work is absent from Jessup's resume, but Jerome Clark[4] reports that Jessup took part in archeological expeditions to the Yucatan and Peru in the 1920s.

Jessup achieved some notoriety with his 1955 book *The Case for the UFO*, in which he argued that unidentified flying objects (UFOs) represented a mysterious subject worthy of further study. Jessup speculated that UFOs were "exploratory craft of "solid" and "nebulous" character."[5] Jessup also "linked ancient monuments with prehistoric superscience,"[6] years before similar claims were made by Erich von Däniken in *Chariots of the Gods?* and other books.

Jessup wrote three further flying-saucer books, *UFOs and the Bible*, *The UFO Annual* (both 1956), and *The Expanding Case for the UFO* (1957). The latter suggested that transient lunar phenomenon were somehow related to UFOs in the earth's skies. Jessup's main flying-saucer scenario came to resemble that of the Shaver Hoax perpetrated by the science-fiction magazine editor Raymond A. Palmer—namely, that "good" and "bad" groups of space aliens were/are meddling with terrestrial affairs. Like most of the writers on flying saucers and the so-called contactees that emerged during the 1950s, Jessup displayed familiarity with the alternative mythology of human prehistory developed by Helena P. Blavatsky's cult of Theosophy, which included the mythical lost continents of Atlantis, Mu, and Lemuria.

His Role in the "Philadelphia Experiment"

Jessup also played a key role in the so-called "Philadelphia Experiment". In *The Case for the UFO*, Jessup theorized about the means of propulsion that flying saucer-style UFOs might use. Jessup speculated that antigravity and/or electromagnetism might have been responsible for the observed flight behavior of UFOs. He lamented, both in the book and in the publicity tour that followed, that space flight research was concentrated in the area of rocketry and that little attention was paid to other, theoretical means of flight, which he felt would ultimately be more fruitful.

On January 13, 1955, Jessup received a letter from a man identifying himself as "Carlos Miguel Allende". In the letter, Allende informed Jessup of the so-called "Philadelphia Experiment", alluding to contemporary newspaper articles as proof. Allende also said that he had personally witnessed a U.S. Navy warship named the *USS Eldridge* disappear and reappear while he was serving aboard a merchant marine ship in her vicinity, the *SS Andrew Furuseth*. He further named other crewmen with whom he served aboard the *Andrew Furuseth* and claimed to know the fates of some of the *Eldridge* crew members after the experiment, including one whom he supposedly saw disappear during a bar brawl. Jessup replied to Allende with a postcard, asking for further evidence and corroboration for the story, such as dates and specific details of his fantastic story. The reply came months later. However, this time the correspondent identified himself as "Carl M. Allen". Allen said that he could not provide the details for which Jessup was asking, but he implied that he might be able to recall by means of hypnosis. Jessup decided to discontinue the correspondence.

However, in the spring of 1957, Jessup was contacted by the Office of Naval Research (ONR) in Washington, D.C., and asked to study the contents of a parcel that it had received, consisting of a paperback copy of his book in a manila envelope marked "HAPPY EASTER". The book had been extensively annotated by hand in its margins, and an ONR officer asked Jessup if he recognized the handwriting.

The lengthy annotations were written in three different colors of ink and appeared to detail a correspondence between three individuals, only one of whom is given a name: "Jemi". The ONR labeled the other two "Mr. A." and "Mr. B." The annotators refer to each other as Gypsies and discuss two different types of "people" living in space. Their text contained nonstandard use of capitalization and punctuation and detailed a lengthy discussion of the merits of various suppositions that Jessup makes throughout his book, with oblique references to the "Philadelphia Experiment", in a way that suggested prior or superior knowledge. For example, "Mr. B." reassures his fellow annotators, who have highlighted a certain theory of Jessup's, "HE HAS NO KNOWLEDGE, HE COULD NOT HAVE. ONLY GUESSING.[sic]"

Based on the handwriting style and subject matter, Jessup identified "Mr. A." as Carlos Allende/Carl Allen. Others have suggested that the three annotations are actually from the same person using three pens. The ONR later told Jessup that the return address on Allende's letter to Jessup was an abandoned farmhouse. They also informed Jessup that the Varo Corporation, a research firm, was preparing a print copy of the annotated version of *The Case for the UFO*, complete with both letters he had received. Numbers vary, but it appears that around one hundred copies of the Varo Edition were printed and distributed within the U.S. Navy. Jessup was also sent three copies for his own use.

His death

Jessup attempted to make a living writing on the subject of UFOs, but his followup books did not sell well and his publisher rejected several other manuscripts. In 1958 his wife left him, and his friends described him as being somewhat unstable when he traveled to New York. After returning to Florida, he was involved in a serious car accident and was slow to recover, apparently increasing his despondency. On April 19, 1959, Jessup contacted Dr. Manson Valentine and arranged to meet with him the next day, claiming to have made a breakthrough regarding an event known as the Philadelphia Experiment. However, on April 20, 1959, Jessup was found dead in Dade County, Florida, with a hose between the exhaust pipe and a rear window of the vehicle, filling the car with toxic exhaust fumes. The death was ruled a suicide. Some people believed that "The circumstances of Jessup's apparent suicide

remain mysterious"[7] and conspiracy theorists contended that it was connected to his knowledge of the "Philadelphia Experiment".[8] Although some friends claimed that he possibly had been driven to suicide by the "Allende Case,"[9] other friends said that an extremely depressed Jessup had been discussing suicide with his friends for several months before his act.[10]

Books by Jessup

- Jessup, Morris K. (1955). *The Case for the UFO*. New York: Citadel Press.
- Jessup, Morris K. (1956). *UFOs and the Bible*. New York: Citadel Press.
- Jessup, Morris K. (1956). *The UFO Annual*. New York: Citadel Press.
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Notes

[1] Ronald Story, ed., *The Encyclopedia of Extraterrestrial Encounters*, (New York: New American Library, 2001), s.v. "Morris K. Jessup," pp. 276. Others have March 20, 1900.

[2] Morris K. Jessup, annotated by three unknown individuals, *The Case for the UFO*, Varo Edition, (Garland, TX: Varo Corporation, 1957); available at (http://www.cassiopaea.org/cass/Varo-Jessup.PdF).

[3] Jerome Clark, *The UFO Encyclopedia*, 2nd Edition, (Detroit: Omnigraphics, 1988), p. 210.

[4] Clark, Jerome, *The UFO encyclopedia: the phenomenon from the beginning, volume 2, L-Z, Detroit: Omnigraphics, 1998, ISBN 0780800974*

[5] David Richie, *UFO: The Definitive Guide to Unidentified Flying Objects and Related Phenomena*, (New York: Facts on File, 1994), p. 116.

[6] Clark, p. 210.

[7] Richie, p. 197.

[8] William L. Moore with Charles Berlitz, *The Philadelphia Experiment: Project Invisibility*, (New York: Fawcett Crest, 1979), chapter 3.

[9] Moore, pp. 79-81.

[10] Ronald D. Story, *The Encyclopedia of UFOs*, (Garden City, NY: Doubleday/Dolphin, 1980), p. 277.

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External links

- The Philadelphia Experiment from A-Z (http://www.de173.com)
- Excerpts from *The Case for the UFO* (http://www.cassiopaea.org/cass/jessup.htm)
- Transcription of the Varo Edition of *The Case for the UFO* (http://www.cassiopaea.org/cass/Varo-Jessup.PdF)
- "Did the U.S. Navy teleport ships in the Philadelphia Experiment?" at *The Straight Dope* (http://www.straightdope.com/classics/a2_293.html)

George Hunt Williamson

George Hunt Williamson	
Born	December 9, 1926 Chicago, Illinois
Died	January 1986
Parents	George Williamson (Father) Bernice Hunt (Mother)

George Hunt Williamson (December 9, 1926 – January 1986), aka *Michael d'Obrenovic* and *Brother Philip*, was one of the "four guys named George"[1] among the mid-1950s contactees. The others were George Adamski, George King, and George Van Tassel.

Williamson, born in Chicago, Illinois, to parents George Williamson and Bernice Hunt, was mystically inclined as a teenager, but transferred some of his occult enthusiasm to flying saucers in the late 1940s. In early 1951 Williamson was expelled on academic grounds from the University of Arizona. Having read William Dudley Pelley's book *Star Guests* (1950), Williamson worked for a while for Pelley's cult organization, helping to put out its monthly publication *Valor*. Pelley had generated huge quantities of communications with "advanced intelligences" via automatic writing, and very clearly was an immediate inspiration to Williamson, who combined his fascination with the occult and with flying saucers by trying to contact flying saucer crews with a home-made Ouija board. After hearing about the flying-saucer-based religious cult of George Adamski, perhaps through Pelley, Williamson and his wife, and fellow saucer believers Alfred and Betty Bailey, became regular visitors to Adamski's commune at Palomar Gardens and eventually members of Adamski's Theosophy-spinoff cult. They witnessed Adamski "telepathically" channelling and tape-recording messages from the friendly humanoid Space Brothers who inhabited every solar planet. The Willamsons, the Baileys and two other Adamski disciples became the "witnesses" to Adamski's supposed meeting with Orthon, a handsome blond man from Venus, near Desert Center, California on November 18, 1952. In fact the "witnesses" experienced nothing more than Adamski telling them to wait and stay put while he walked over a hill, then came back into view an hour later, with a preliminary story of his experiences--- a story subsequently greatly changed for book publication in *Flying Saucers Have Landed* (1953), as Williamson himself later pointed out.

The initial publication of Adamski's tale in an Arizona newspaper on November 24, 1952, triggered an explosive growth in the membership of Adamski's cult. The Williamsons and Baileys continued their Ouija-board sessions, getting their own personal revelations from the Space Brothers, which led to a drastic falling-out with Adamski.

In 1954, Williamson and Bailey published *The Saucers Speak* which emphasized supposed short-wave radio communications with friendly saucer pilots, but in fact depended for almost all its contents on the Ouija-board sessions Bailey and Williamson held regularly from 1952 onward. They heard from Actar of Mercury, Adu of Hatonn in Andromeda, Agfa Affa from Uranus (presumably not the same Affa who was the exclusive contact of Frances Swan), Ankar-22 of Jupiter, Artok of Pluto, Awa from Outer Space, Garr from Pluto, Kadar Lacu from Saturn, Karas the Space Brother, Lomec of Venus, Nah-9 from Neptune, Noro of the Saucer Fleet, Oara of Saturn, Ponnar of Hatoon (presumably not the same Ponnar who was the exclusive contact of Frances Swan), Regga of Mars, Ro of Torresoton, Sedat of Hatonn, Suttku of Saturn, Terra of Venus, Wan-4 of the Safanian planets, Zago of Mars and Zo of Neptune. The "board" contacts were in good if uninformative English, but the few reported radio contacts, in International Morse code, left a little to be desired. Sample: "AFFA FROM THE P. RA RRR OK K5 K5 FROM THE PLA CHANT RRT IT." Perhaps influenced by the Shaver Mystery, Williamson also reveals that while most space aliens are helpful and good, there are some very bad ones hanging out near Orion and headed for earth in

force, bent on conquest.

Williamson became a more obscure competitor to Adamski, eventually combining his own channelling and the beliefs of a small contactee cult known as the Brotherhood of the Seven Rays, led by Marion Dorothy Martin, to produce a series of books about the secret, ancient history of mankind: *Other Tongues--- Other Flesh* (1957), *Secret Places of the Lion* (1958), *UFOs Confidential* with John McCoy (1958), *Road in the Sky* (1959) and *Secret of the Andes* (1961). These books, when not rewriting the Old and New Testaments to depict every important person as a reincarnation of one of only six or eight different "entities," expanded on the usual late 19th Century Theosophical teachings (borrowed without credit from Thomas Lake Harris) that friendly Space Brothers in the distant past had taught the human race the rudiments of civilization--- and, according to Williamson, spacemen had also helped materially in the founding of the Jewish and Christian religions, impersonating "gods" and providing "miracles" when needed. Williamson spiced his books with additional Ouija-revelations to the effect that some South, Central and North American ancient civilizations actually began as colonies of human-appearing extraterrestrials. Williamson can be considered a more mystically-inclined forerunner of Erich Von Däniken; *Secret Places of the Lion* also displays the clear and explicit influence of Immanuel Velikovsky.

Like his role-model Adamski, Williamson enjoyed referring to himself as "professor," and claimed an extensive academic background, which in fact was completely non-existent. In the late 1950s he withdrew from the contactee scene and even changed his name, concocting a new fictitious academic and family background to go along with the new name, while continuing to live in California. His 1961 book was published under a still different pen name. Little is known about his life between 1961 and his reported death in 1986, other than that at one time he became a priest of the Nestorian Church, actually the Assyrian Church of the East.

As of 2006, a number of his books are still in print, in paperback editions.

The only other well-known 1950s contactees who still have books in print are Daniel Fry and Truman Bethurum.

Notes

[1] "FLYING SAUCERS AND FOUR GUYS NAMED GEORGE" (http://www.ufoinfo.com/ufobooks/fourguys.shtml). . Retrieved 2009-09-15.

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External links

- General Overview of 1950s Contactees (https://webspace.utexas.edu/cokerwr/www/index.html/sbrothers.shtml)

Henri Lhote

Henri Lhote (1903–1991) was a French author, explorer, ethnographer, and "expert on prehistoric cave art"[1] who described and is credited for the discovery of "important cave paintings"[2] in an "assembly of 800 or more magnificent works of primitive art...in a virtually inaccessible region on the edge of the Sahara desert"[1] Lhote was an early ancient astronaut theorist and considered the prehistoric art as evidence of paleocontact.[3][4][5][6]

In this 1967 photo, Henri Lhote poses next to rock art in the Sahara Desert of Mauritania.

Tassili n'Ajjer

In 1933, a French soldier remembered as "Lieutenant Brenans" ventured into a deep wadi in the Tassili-n-ajjer plateau in the southeast Algeria. Although by the 20th century Tassili-n-ajjer was barren and devoid of large animals, there, upon the sandstone cliffs, he saw rock paintings and engravings of elephants, giraffes, rhinoceroses. He also saw images of strange human figures.[1][6]

Lhote, a pupil of "the great expert on prehistoric cave art in France"[1] Abbé Breuil, was in Algeria at the time and heard about the discovery. He met the soldier at Djanet, learned all he could, then and mounted an expedition to investigate it.[1] Lhote later wrote that he had never seen anything "so extraordinary, so original, so beautiful" as the art at Tassili n'Ajjer. Working with the support of the Musée de l'Homme, Lhote and his associates discovered about 800 paintings, many of which he later made images of with the aid of painters and photographers.[1][6]

These images were presented in 1957 and 1958 at the Musée des Arts Décoratifs in Paris and were, in the opinion of André Malraux. "one of the most defining exhibitions of the mid-century".[6]

Ancient Astronauts

Henri Lhote in Mauritania in 1967

After thoroughly exploring and uncovering many more images, Lhote publicized the hypothesis that the humanoid drawings represented space aliens. In *The Search for the Tassili Frescoes: The story of the prehistoric rock-paintings of the Sahara* (first published in France in 1958 and in London in 1959), Lhote called one particularly large and "curious figure"[2] as "Jabbaren" and described him as the "great Martian god."[2][5]

The popular press gave much attention to Lhote's hypothesis of a prehistoric close encounter and it was later incorporated into the '"sensationalist claims" made by Erich von Däniken that ancient extraterrestrial astronauts visited prehistoric Earth.[2]

According to the *Encyclopædia Britannica* a "vivid dance scene" that Lhote discovered in 1956 can be attributed on stylistic grounds to Neolithic hunters that lived in the Sahara circa 6000 to 4000 BCE.[4] Mainstream scientists regard the "great Martian god" and other rock art figures that are similar to it as representations of ordinary humans in ritual masks and costumes rather than the representations of extraterrestrial lifeforms.[2]

The value of Lhote's scholarship was also challenged by *The Journal of North African Studies*, an academic journal affiliated with the University of East Anglia:

> Following a highly publicised expedition in the 1950s, the Tassili-n-Ajjer mountains of the Central Sahara (Algeria) were presented to the world as 'the greatest museum of prehistoric art in the whole world'. Many of the claims of the expedition's leader, Henri Lhote, were misleading, a number of the paintings were faked, and the copying process was fraught with errors. The 'discovery' can only be understood within the political and cultural context of the time, namely the Algerian Revolution, France's attempt to partition Algeria, and the prevailing views of the Abbé Breuil, the arch-advocate of foreign influence in African rock art. The expedition's methods caused extensive damage to the rock art while the accompanying looting of cultural objects effectively sterilized the archaeological landscape. Any restitution process must necessarily include a full recognition of what was done and the inappropriateness of the values.[7]

Namesakes

The "Ouan Lhote Area"[8] and the "Henri Lhote Arch"[9] in Tassili National Park are named after him.

Selected publications

- *Aux prises avec le Sahara*, (Les œuvres françaises, Paris, 1936).
- *Le Sahara, désert mystérieux*, (Editions Bourrelier, Paris, 1937; 1949).
- *L'extraordinaire aventure des Peuls* [10]. Présence Africaine. Paris. Oct.-Nov. 1959. pp. 48–57
- *Les Touaregs du Hoggar*, (Payot, Paris, 1944; 1955; A. Colon, Paris, 1984).
- *Le Niger en kayak*, (Editions J. Susse, Paris, 1946).
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- *La chasse chez les Touaregs*, (Amiot-Dumont, Paris, 1951).
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- *Le Sahara*, (Grandvaux, 2003).

External links

In French:

- Rock art of the Sahara [11]
- Henri Lhote, The amazing adventure of the Peuls (1959) [12]
- Engravings and paintings of Tassili N'Ahaggar [13]

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[2] (http://www.daviddarling.info/encyclopedia/L/Lhote.html) Internet Encyclopedia of Science

[3] (http://www.librarything.com/author/lhotehenri) Author: Henri Lhote (librarything.com)

[4] (http://www.britannica.com/EBchecked/topic/338515/Henri-Lhote) Encyclopædia Britannica. Retrieved August 29, 2008

[5] (http://www.questia.com/PM.qst?a=o&d=85785901) Lhote, Henri. *The Search for the Tassili Frescoes: The story of the prehistoric* rock-paintings of the Sahara*. New York: E. P. Dutton.*

[6] Ita, J.M., 'Frobenius, Lhote and Saharan Studies', in *African Studies Review* Vol. 17 no. 1 (April 1974), pp. 286–306.

[7] (http://www.uea.ac.uk/sahara/publications/jk03g.html) "Lesser Gods of the Sahara", *The Journal of North African Studies*, University of East Anglia Saharan Studies Programme

[8] (http://naturalarches.org/tassili/index32.htm) Natural Arches of Tassili National Park

[9] (http://www.archmillennium.net/_dummy6391.htm) Henri Lhote Arch (archmillennium.net)

[10] http://www.webpulaaku.net/defte/hLhote/eap.html

[11] http://ennedi.free.fr/rupestre.htm

[12] http://ennedi.free.fr/peul.html

[13] http://www.solane.org/art%20rupestre3.html

Matest M. Agrest

Matest M. Agrest (July 20, 1915 - September 20, 2005) was a Russian ethnologist and mathematician known chiefly for being an early proponent of the existence of ancient astronauts, which reached its peak of popularity in the 1970s.

Agrest was born in 1915 near Mogilev, Belarus.

In a 1959 work, he asserted a number of unorthodox claims, such as that the megalithic stone terracing at Baalbek had been used as a launch site for spaceships, and that the destruction of Biblical Sodom and Gomorrah were the result of a nuclear explosion detonated by extraterrestrial beings.

Agrest was a major inspiration of later figures such as Erich von Däniken and Zecharia Sitchin, who in later decades popularized the idea of ancient astronauts.

External links

- Encyclopedia article on Agrest [1]

References

[1] http://www.daviddarling.info/encyclopedia/A/AgrestMa.html

Jacques Bergier

Jacques Bergier (born **Yakov Mikhailovich Berger** (Russian: Яков Михайлович Бе́ргер)) (Odessa, August 8, 1912 - Paris, November 23, 1978), was a chemical engineer, member of the French-resistance, spy, journalist and writer. He co-wrote the best-seller *The Morning of the Magicians* with Louis Pauwels of fantastic realism.

Early life

Yakov Mikhailovich Berger, who later adopted the name **Jacques Bergier**[1], was born in Odessa in 1912. Mikhail Berger, his father, was a Jewish wholesale grocer and his mother, Etlia Krzeminiecka, was a former revolutionary. A granduncle of his was a miraculous rabbi and in his autobiography, *Je ne suis pas une légende* [2], Bergier says he was a cousin of nuclear physicist George Gamow and of a certain Anatoly, a member of the firing squad that shot Tsar Nicholas II.

He was a gifted child: at two he read his first newspaper and at four he could easily read Russian, French and Hebrew. He was a speed reader (until the end of his life he could read 4 to 10 books per day) and had an eidetic memory. He was a vivacious child, and he told fabulous sounding stories of discussing strategy with generals as well as talking with street prostitutes in Odessa. He never went to school but had private tutors.

In 1920 the Russian Civil War forced the Berger family to take refuge in Etlia's homeland in Krzemeiniec, Northwestern Ukraine. Young Yakov Mikhailovich went to a Talmudic school and he became enthralled with the study of the Kabbalah and its mysteries. Besides that he studied mathematics, physics, German and English. He read everything he could lay hands on, but his favourite reading was science fiction.

In 1925 the family moved to France.

He became an assistant to the noted French atomic physicist André Helbronner who was killed by the Gestapo towards the end of World War II. According to Walter Lang, Bergier was approached by Fulcanelli with a message for Helbronner about man's possible use of nuclear weapons. The meeting took place in June 1937 in a laboratory of the Gas Board in Paris.[3]

Work

In 1954 Bergier met Louis Pauwels, a writer and editor, in Paris. They would later collaborate on the book, *Le Matin des Magiciens* which was published in France in 1960. This book takes the reader on a neo-surrealistic tour of modern European history focusing on the purported influence of the occult and secret societies on politics. It also attempts to connect alchemy with nuclear physics, hinting that early alchemists understood more about the actual function of atoms than they are credited.

Le Matin des Magiciens was very popular with the youth culture in France through the 1960s and 1970s. It was translated into English by Rollo May in 1963 under the title *The Dawn of Magic*. It first appeared in the USA in paperback form in 1968 as *The Morning of the Magicians*. This book spawned an entire genre of explorations into many of the ideas it raised, such as connections between Nazism and the occult. It has become a cult classic, often referenced by conspiracy theory enthusiasts and those interested in ideas of forbidden history and occult studies. The question remains: how much inside knowledge did Pauwels and Bergier really have, or how much of their thesis was merely imaginative invention? Either way, their magical mystery tour of the dialectic between materialism and metaphysics continues to influence researchers in this field today.

Pauwels and Bergier collaborated on two later books of essays, *Impossible Possibilities* and *The Eternal Man*. They also co-produced a journal called *Planète* which explored esoteric ideas. Bergier was interested in the possibilities of extraterrestrial life and explored reported sightings of UFOs.

Jacques Bergier died in November, 1978 saying of himself: "I am not a legend."

References

[1] In his autobiography, Bergier tells that it was a transliteration error from a Polish official that turned his surname into "Bergier" (in Russian "e" is read "ye"). "Jacques" is the French for Yakov (in Russian and Hebrew).

[2] *I'm Not A Legend*.

[3] Powell, Neil *Alchemy, the Ancient Science*, p. 53, Aldus Books Ltd, London, 1976 SBN 490 00346 X

More complete approach (a french Wikipedia translate)

- Jacques Bergier information (http://www.claudethomas.net/bergier.htm) (French)

Louis Pauwels

Louis Pauwels (born in Ghent, Belgium, 2 August 1920 – 28 January 1997) was a French journalist and writer.

Biography

Louis Pauwels was a teacher at Athis-Mons from 1939 to 1945 (licence de Lettres was interrupted at the start of the Second World War), Louis Pauwels wrote in many monthly literary French magazines as early as 1946 (including *Esprit* and *Variété*) until the 1950s. He participated in the foundation of *Travail et Culture* (*Work and Culture*) in 1946 (intended to spread culture to the masses, and of which he was the secretary). In 1948, he joined the work groups of G. I. Gurdjieff for fifteen months, until he became editor in chief of *Combat* in 1949 and editor of the newspaper *Paris-Presse*. He directed (among others) the *Bibliothèque Mondiale* (*Worldwide Library*) (the precursor of "Livre de Poche" ["Pocket Books"]), *Carrefour* (*Intersection*), the monthly women's *Marie Claire*, and the magazine *Arts et Culture* in 1952.

Pauwels met Jacques Bergier in 1954 while he was the literary director of *Bibliothèque Mondiale*, he would write *Le Matin des Magiciens* (*The Dawn of Magic* or *The Morning of the Magicians*) in 1960, and in 1970 the interrupted continuation of "L'Homme Eternel" (*The Eternal Man*). Constantly with Bergier (as well as François Richaudeau), he founded the bi-monthly magazine *Planète* in October 1961 (around 150 pages) that appeared until May 1968 (and would appear again that same year under the title *le Nouveau Planète* (*the New Planet*); 64 numbers in total between the two editions). Various studies were researched and published in a collection which the authors called "Encyclopédie Planète" (each volume containing around 250 pages, with around thirty volumes in all). The seventeen "Anthologies Planètes" dedicated to Jacques Sternberg grouped short texts by various authors on a given subject together. A great friend of Aimé Michel, the "Planète" was also dedicated to him. In the 1970s, he became friend with some members of GRECE.

Pauwels wrote numerous articles for *Le Journal du Dimanche* (*The Sunday Newspaper*) from 1975 to 1976. In 1977, he directed the cultural services of *Le Figaro*, where he established the bases of the *Figaro-Magazine*. *Le Figaro-Magazine* was launched in October 1978, as a weekly supplement to the newspaper *Le Figaro*. The intention of *Robert Hersant* was to create a counterweight to the influential *Le Nouvel Observateur* that he considered too left-wing. Louis Pauwels was in charge of the new magazine. Louis Pauwels offered initially the position of chief editor to Alain de Benoist who declined it due to his editorial duties at *Éléments* and at the *Éditions Copernic*. Jean-Claude Valla (politics and society) and Patrice de Plunkett (culture) thus became the first chief editors. Members of the GRECE were such as Alain de Benoist, Michel Marmin or Yves Chisten contributed to *Le Figaro Magazine* until the summer 1979. After their departure, the tone of the magazine became more libertarian (on economics) while remaining socially conservative. Louis Pauwels remained at the head of the weekly until 1993. When students demonstrated against the Devaquet law on universities in 1986, Louis Pauwels penned his most famous editorial on the *Mental AIDS* that had hit French youth. He founded, with Gabriel Véraldi and Rémy Chauvin, *la Fondation Marcel et Monique Odier de Psycho-Physique in Geneva* in 1992.

Returning to his Catholic faith, he spoke against his past associated with *Planète* (Alain de Benoist thus dedicated his book *Comment peut-on être païen?* (*How Can One Be a Pagan?*) to Pauwels in 1981 (ed. Albin Michel), a short while before his conversion in 1982 in Acapulco).

- François Quinton *Le Figaro Magazine entre droite et "Nouvelle droite" : octobre 1978-juillet 1979* [1] (Institut d'études politiques de Rennes, Master thesis, 2005)

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Brinsley Le Poer Trench, 8th Earl of Clancarty

William Francis Brinsley Le Poer Trench, 8th Earl of Clancarty, 7th Marquess of Heusden (18 September 1911 – 18 May 1995) was a prominent ufologist.[1] He was an Irish peer, as well a nobleman in the Dutch nobility.

Biography

He was the fifth son of the William Frederick Le Poer Trench, 5th Earl of Clancarty and Mary Gwatkin Ellis. He was educated at the Pangbourne Nautical College.

From 1956 to 1959 Clancarty edited the *Flying Saucer Review* [2] and founded the *International Unidentified Object Observer Corps*. He also found employment selling advertising space for a gardening magazine housed opposite Waterloo Station.

In 1967, he founded *Contact International* [3] and served as its first president. He also served as vice-president of the British UFO Research Association (BUFORA). Clancarty was an honorary life member of the now defunct *Ancient Astronauts Society* which supported the ideas put forward by Erich von Däniken in his 1968 book Chariots of the Gods?.

In 1975 he succeeded to the earldom on the death of his half-brother, giving him a seat in the British Parliament. He used his new position to found a UFO Study Group at the House of Lords, introducing *Flying Saucer Review* to its library and pushing for the declassification of UFO data.

Four years later he organised a celebrated debate in the House of Lords on UFOs which attracted many speeches on both sides of the question. In one debate, Lord Strabolgi, for the Government, declared that there was nothing to convince him that any alien spacecraft had ever visited the Earth.

Private life

Clancarty married first, in 1940, Diana (1919-1999), daughter of Sir William Younger, Bt. This marriage was dissolved in 1947. He married secondly, in 1961, Mrs Wilma Belknap (née Vermilyea) (1915-1995) and that marriage was dissolved in 1969. His third marriage was in 1974, to Mrs Mildred Allewyn Spong (née Bensusan) (1895-1975). She died in 1975 but Clancarty remarried a fourth time, in 1976, to Mrs May Beasley (née Radonicich) (1904-2003).

He lived most of his life in South Kensington and died in Bexhill-on-Sea in 1995, leaving his extensive collection of papers to *Contact International*.

He was succeeded to the earldom by his nephew Nicholas Le Poer Trench (b. 1952).

Hollow earth

Trench was a firm believer in flying saucers, and in particular, the Hollow Earth theory, he discussed his ideas about the hollow earth in his book *Secret of the Ages: UFOs from Inside the Earth*.[4] He also claimed that he could trace his descent from 63,000BC, when beings from other planets had landed on Earth in spaceships.[5]

Most humans, he said, were descended from these aliens: "This accounts for all the different colour skins we've got here," he said in 1981. A few of these early aliens did not come from space, he explained, but emerged through tunnels from a civilisation which "still existed beneath the Earth's crust." There were seven or eight of these tunnels altogether, one at the North Pole, another at the South Pole, and others in such places as Tibet. "I haven't been down there myself," Clancarty said, "but from what I gather [these beings] are very advanced."

Other claims

According to Trench in his book *The Sky People*, Adam and Eve, Noah any many of the other characters from the Bible originally lived on mars. Trench believed that Adam and Eve were experiment creations of extraterrestrials.[6] His claim was that the Biblical description of the Garden of Eden was inconsistent with what was on earth and as mars contained canals, that the Garden of Eden must have been located on Mars. He further claimed that the north polar ice cap melted on mars, and this caused the descendants of Adam and Eve to move to earth.[7][8]

Trench also claimed to know a former U.S. test pilot who said he was one of six persons present at a meeting between President Eisenhower and a group of aliens, which allegedly took place at Edwards Air Force Base on April 4, 1954. Clancarty reported that the test pilot told him "Five different alien craft landed at the base. Three were saucer-shaped and two were cigar shaped... the aliens looked something like humans, but not exactly." [9]

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- *Men Among Mankind* (1962)
- *Forgotten Heritage* (1964)
- *The Flying Saucer Story* (1966)
- *Operation Earth* (1969)
- *The Eternal Subject* (1973)
- *Secret of the Ages* (1974).

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[2] http://www.fsr.org.uk/

[3] http://contactinternationalufo.homestead.com/

[4] Secret of the Ages: UFOs from Inside the Earth, Brinsley Le Poer Trench, Souvenir Press Ltd; 1st edition (October 1974) ISBN 0-285-62153-X

[5] Curing Hiccups with Small Fires: A Delightful Miscellany of Great British Eccentrics, Karl Shaw, 2009, p. 105

[6] Lost Lands, Forgotten Realms: Sunken Continents, Vanished Cities, and the Kingdoms that History Misplaced, Bob Curran, 2009, p. 31

[7] The Book Of Lists: The Original Compendium of Curious Information, David Wallechinsky, 2009

[8] Atlantis Rising, Brad Steiger, Dell Pub. Co., 1973

[9] [Source: Ruth Montgomery's "Aliens Among Us" page 227]

External links

- Hansard 1803–2005: contributions in Parliament by the Earl of Clancarty (http://hansard.millbanksystems.com/people/mr-william-trench)
- Obituary and memorial service report (http://www.ballinasloe.org/articles/article.php?ID=62), *Daily Telegraph*, 22 May and 28 June 1995.

Richard C. Hoagland

Richard Charles Hoagland	
Born	April 25, 1945
Residence	Placitas, New Mexico, USA
Nationality	American
Known for	Theories about extraterrestrial civilizations; accusations of corruption of NASA and US Government
Partner	Robin Falkov
Website	
[1]	

Richard Charles Hoagland,[2] (born April 25, 1945 in Morristown, New Jersey[3]) is an American author, and a proponent of various conspiracy theories about NASA, lost alien civilizations on the Moon and on Mars and other related topics.

His writings claim that advanced civilizations exist or once existed on the Moon, Mars and on some of the moons of Jupiter and Saturn, and that NASA and the United States government have conspired to keep these facts secret. He has advocated his ideas in two published books, several videotapes,[4][5][6] lectures,[7] interviews,[8][9] and press conferences.[10] His views have never been published in peer-reviewed journals.[11] Hoagland has been described by James Oberg of *The Space Review* and Phil Plait of *Bad Astronomy* as a conspiracy theorist and fringe pseudoscientist.[12][13]

Background

Hoagland's self-reported *curriculum vitae*[3] includes positions as Curator of Astronomy & Space Science at the Springfield Science Museum, 1964-7, and Assistant Director at the Gengras Science Center [14] in West Hartford CT 1967-8. He was a consultant to CBS News during the Apollo program[15]. He had a consultancy with NASA Goddard Space Flight Center from 1974 until 1983, contributing documentation on the Orbiting Astronomical Observatory project, among others. His résumé is null for the years 1984-present.

Hoagland appears regularly as "Science Adviser"[16] on *Coast to Coast AM with George Noory*. He has also appeared on the BBC programs *UFO Evidence & Conspiracy*, and *Mysteries in Space*. Hoagland co-produced[15] a radio program on WTIC (AM) of Hartford, Connecticut, *The Night of the Encounter*, which covered the July 14, 1965, Mariner 4 flyby of the planet Mars.[17] Hoagland authored the book *The Monuments of Mars: A City on the Edge of Forever*, and co-authored the book *Dark Mission: The Secret History of NASA*,[18] which was ranked 21st on the New York Times Best Seller list for Paperback Nonfiction for one week on November 18, 2007.[19]

Hoagland operates a website, The Enterprise Mission, which he describes as "an independent NASA watchdog and research group attempting to figure out how much of what NASA has found in the solar system over the past 50 years has actually been silently filed out of sight as classified material". In late 2007, Hoagland released the recording[6] of a National Press Club press conference held on October 30, 2007[20] in which Hoagland and Ken Johnston, a former NASA employee who worked in the Lunar Receiving Laboratory during the Apollo missions, announced that Johnston was ordered to destroy Apollo lunar images and data 40 years ago. Johnston states that he secretly preserved these Apollo images in a private album of "about 1000 old NASA photos and other memorabilia" from his time at NASA,[21] and some of these images were printed and discussed along with Johnston's story in the Dark Mission book.[22] In December 2007, Project Camelot [23] released a 3-part ~3 hour interview with Hoagland[9] where he talks about "the secret history of NASA", he shows lunar images and elaborates on his various claims about the moon, and he talks about a variety of topics such as "hyperdimensional physics", ancient monuments, the

Vatican, consciousness, and the year 2012.

In 1997, Hoagland received the Ig Nobel Prize for Astronomy,[24] a parody award given for outlandish or "trivial" contributions to science. In November 2006, Conscious Media Network interviewed Hoagland.[25] Hoagland has made numerous claims about the existence of intelligent extraterrestrial life, supported by digitally reprocessed photographic evidence from planetary exploration and testimonials by former government and military officials. During guest appearances on *Coast to Coast AM With George Noory,* Hoagland references longstanding friendships with scientists from NASA and the Jet Propulsion Laboratory who, according to Hoagland, provide him with inside information. However, on the 21 and 22 August 2008 radio show he stated "we do not depend on sources, when I say so-and-so source told me, I have *additional* confirmation from another mechanism, usually the physics and terms of numbers that backs up with what our source or sources have told us."

Hyperdimensional physics

Hoagland has proposed a form of physics he calls 'hyperdimensional physics'[26][27] which, supported by the work of pseudoscientific overunity claimant Thomas E. Bearden,[28] he claims to represent the full implementation of James Clerk Maxwell's original 20 quaternion equations,[29] instead of the reduced Maxwell's equations as amended by Oliver Heaviside commonly taught today. These ideas are rejected by the mainstream physics community as unfounded.

A tenet of these views holds that vast amounts of energy originating from dimensions we cannot perceive are available at latitudes 19.5° both south and north on the Sun and every planet in the solar system. Hoagland points to the colossal volcano, Olympus Mons, on Mars, as the supreme example, in addition to Earth's biggest volcano, Mauna Loa on the island of Hawai‘i, and the Anticyclonic storm on Jupiter. The center of Olympus Mons is at 18.3°N 227°E and the massive shield spans 14°N to 24°N.[30] Jupiter's Great Red Spot is centered at 22°S. According to Hoagland,[31] an essential prediction of his theory is that a massive planet is yet to be discovered in the solar system. To date, no research conducted in mainstream astronomy would appear to substantiate these theories.

Mars, Face on Mars, and Cydonia

Hoagland claims "the Face on Mars" is part of a city built on Cydonia Planitia consisting of very large pyramids and mounds arranged in a geometric pattern, with the ratios between measured angles roughly equaling mathematical constants such as π (pi), *e*, and the square root of 2. He states that the ratio between the surface area of a sphere and the surface area of the tetrahedron inscribed within it, 2.720699 (π × square root of 3/2), is an approximation of *e* that Hoagland refers to as *e′*. Since *e′*/π (square root of 3 / 2) is −0.866, Hoagland speculates that the *primary* meaning of the geometry of Cydonia is to emphasize the ratio of the sphere and circumscribed tetrahedron.[32] To Hoagland, this is evidence that an advanced civilization might once have existed on Mars, and that NASA is suppressing the evidence for reasons explained in a Brookings Institution report entitled *Proposed Studies on the Implications of Peaceful Space Activities for Human Affairs.* In fact, although the report did state that it is a possibility that such information would destabilize society, it did not itself even consider the question of withholding information from the public. The report recommended that the question *ought to be* studied.[33]

On April 5, 1998, the Mars Global Surveyor probe sent back better images of the Cydonia region[34] that indicated that the face was an irregularly shaped mountain. Hoagland contends these images were run through multiple filters that degraded the original image in quality, giving it a catbox appearance which obscures what is really on Mars.[35] On September 21, 2006, several new 3D views were released,[36] derived from the high-resolution stereo camera on the European Space Agency's Mars Express orbiter. In response to their publication Hoagland remarked "Science is not about what you can see. It's about what you can measure,", and Hoagland's co-author Mike Bara has accused the European Space Agency, which released that photo set, of fraud.[37] The image from the HiRISE camera on Mars Reconnaissance Orbiter, released in April 2007, was so detailed that even Hoagland appears to have abandoned his contention that the whole structure is a face. In the epilogue to his book released the following October, he analyzes

instead the details of the face mesa within the MRO frame that he says are "obviously collapsed geometric ruins [with] parallel walls, multiple 3-D planes, twisted beams, and thin girders."[38]

In March 2010 the European Space Agency's Mars Express returned radar and visual data from Mars' larger moon, Phobos, showing the moon in unprecedented detail. Hoagland wrote[39] that Phobos was revealed to be artificial, a "manufactured" satellite. He added that ESA itself would announce this finding at the European Planetary Science Congress [40] in Rome, in September 2010. The Phobos session at EPSC in fact announced that Phobos is probably formed from re-accretion of orbiting debris.[41]

Hoagland also claims that the true color of Mars is salmon red with patches of greenish plant life and a light blue sky.[42] This runs counter to widely accepted spectrographic observations.[43] He also claims that Mars was once the moon of a larger planet which exploded, leaving Mars isolated,[44][45] that the advanced civilization on Mars had prior warning of the cataclysm and so escaped via migration to planet Earth, eventually adapting to the environment and becoming the present human race,[46] and that the numerous objects surrounding the landing sites of the Mars Exploration Rovers are in fact pieces of Martian machinery.[47]

Life on Europa

Hoagland claims the theory concerning the presence of oceans, and possibly life, under the surface of Jupiter's moon Europa, originated in an article he published in the January 1980 issue of *Star & Sky* magazine.[48] This claim is disputed by Ralph Greenberg, a professor of Mathematics at the University of Washington, who asserts that such theories were widely known in the 1970s, pointing out that Isaac Asimov, for example, promoted them in his 1979 book *Extraterrestrial Civilizations*.[49] Hoagland himself references the work of "Cassen, Peale, and Reynolds" in the article.[50] Their computer modeling work looked at the possibility that tidal heating could maintain an ocean beneath the icy surface.[51]

The Moon

Hoagland rejects the entire body of knowledge represented by professional selenology and asserts that there are large semitransparent structures constructed of glass on the lunar surface, visible in some Apollo photography when the images are digitally manipulated.[52] He goes on to say that NASA is suppressing knowledge of an ancient civilization on the Moon, and that the advanced technology of this civilization is lying around on the Moon's surface.[53][54] He has repeatedly alleged that the 12 moon-walkers, who would be well qualified to confirm the existence of lunar artifacts and glass structures, have had their memories selectively edited via hypnosis so that they no longer remember seeing evidence of a lunar civilization.[55] He has stated that a feature in an image of the lunar surface, mistakenly believed by professional planetary scientists to be a rock, is actually the severed head of a robot,[56] and that NASA is the originator of the "...we didn't go to the moon" hoax..[57]

On Coast to Coast AM on September 24/25 2009 Hoagland stated that the extremely thin film of water that had been detected on the Moon[58] was obviously leaking from buried cities.[59]

On October 6/7 2009[60] he opined that the upcoming LCROSS lunar impact was targeted on a manned lunar base, set up by "The Secret Space Program," and that the impact would reveal some secrets. He also said that the impact would be recorded by ALSEP seismometers — the idea that ALSEP was turned off in September 1977 was "just another NASA lie." 18 days after the LCROSS lunar impacts, Hoagland released a digitally manipulated copy of the plume image released by NASA. Hoagland wrote[61] that the rectilinear pixellation pattern emphasized by his manipulation of the photograph is in fact a ruined city.

U.S. government conspiracy

Hoagland claims The United States government has covered up the presence of extraterrestrials, that the Space Agency murdered the Apollo 1 astronauts,[62] that NASA missions to Mars are a "well documented interest of the Bush family",[63][64] and that there is a clandestine space program which uses antigravity technology reverse-engineered from lunar artifacts and communicated by secret societies.[65]

Hoagland further claims that President John F. Kennedy was assassinated by an agency or agencies opposed to his stated policy[66] of inviting Nikita Khrushchev to create a joint U.S.–Soviet manned lunar effort.[65] He asserts that Federal agencies such as the Federal Emergency Management Agency (FEMA) and NASA are linked to Freemasonry.[62][67][68][69]

NASA and the Egyptian Gods

Hoagland has written[70] and spoken[71] often about what he sees as NASA's "fanatical, relentless"[72] drive to pay homage to the Egyptian gods Isis, Osiris, and Horus. Citing work by Robert Bauval and Graham Hancock on the symbolism of the Great Pyramid at Giza, he explains that these gods are honored via their proxies, the stars Sirius (Isis), the "belt" stars of Orion (Osiris), and Regulus (Horus). He has theorized that NASA preferentially arranges for key space mission events to occur when these five stars are at any of five elevations (−33°, −19.5°, 0, 19.5° and 33°) as seen from a significant place related to that space mission event.

As an example, he cites the fact that, at the exact time of the Lunar Orbit Insertion burn of Apollo 8, on 24 December 1968, the Orion belt star Mintaka was exactly on the horizon of the site in the Sea of Tranquility where the Apollo 11 Lunar Module would land seven months later.

He traces the origin of this obsession on the part of NASA to the geologist Farouk El-Baz, who is Egyptian by birth. He has written that Dr. El-Baz was "the most powerful single individual in the American space program"[73] because of his influence over Apollo landing site selection. One of the six Apollo landing sites satisfies Hoagland's Egyptian criteria (Mintaka at 19.5° at the moment of landing of Apollo 12, with the landing occurring six minutes earlier than scheduled.)

Hoagland has never said how many of the 135 Space Shuttle launches and 133 landings satisfy his criteria for "fanatical, relentless" worship.

The Norwegian spiral

Hoagland has commented at great length[74][75][76] on the so-called Norway Spiral, an extraordinary display of light seen over much of northern Norway on 9 December 2009, caused by the partial failure of a Russian SLBM test flight. Hoagland draws special attention to the fact that this event occurred close to President Barack Obama's arrival in Norway to accept the Nobel Peace Prize.

On 2–3 February 2010, on the *Coast to Coast AM* radio show,[77] Hoagland announced that the Russian SLBM had in fact been captured by Dark Forces intent on preventing mankind's exploration of outer space. These Dark Forces, he explained, were probably headed by Nazi officers who had escaped into space after World War II. To Hoagland, this was a sufficient explanation of President Obama's desire to cancel Project Constellation, since Obama had clearly accepted that any attempt to return to the Moon would be thwarted by the superior technology of the Nazis in space.

Elenin and YU55

During the summer and fall of 2011 Hoagland spoke and wrote extravagantly about comet C/2010 X1, also known as Elenin after its discoverer, and asteroid 2005 YU55. At a June teleconference sponsored by Project Camelot he gave the correct dates for closest approach to Earth for both bodies. He said that YU_{55} would come dangerously close to both Earth and Moon while we were all distracted by Elenin.

At the Exopolitics conference in Leeds,[78] and again at the *Awake & Aware* conference[79] in Irvine, California, he expounded a complex pseudo-statistical theory which he said proved that Elenin was not a comet but a spaceship, sent by a prior Earthly civilization 13,000 years ago with a message for contemporary humanity[80]. His analysis depended upon highly counter-rational calculations such as that the odds of any given comet having any given inclination to the ecliptic are one in 360 divided by the inclination in degrees[81]. When, in late August, professional cometary astronomers announced that Elenin had begun to break up, Hoagland denied this and showed an image[82] which he said proved that the spaceship had a tetrahedral shield protecting it from coronal mass ejections.

On Coast to Coast AM, 21 October, he stated that two things persuaded him that the asteroid YU_{55} was also under intelligent control. First, its rotation period was 19.5 hours. Second, it was perfectly spherical. Both factors later turned out to be false, when better ephemerides and radar images[83] became available. In a further appearance on the radio show, and on his Facebook page, he developed a theory that Elenin and YU_{55} had had coincident perihelions and that the trajectory of YU_{55} had then been perturbed such that it would now impact the Moon. He said that he had "numbers" to prove this but did not reveal what those numbers were. He advised his followers to store food, water and cash because the lunar impact would be so spectacular that some public panic would ensue.

On Coast to Coast AM, 7 November, he stated that two separate "sources" had informed him that an Atlas-Centaur was being launched from Vandenberg AFB that very night, on a mission to either observe or, more probably, to deflect, the asteroid.

In the event, neither of these two bodies diverged from predicted paths. Elenin disintegrated completely into a dust cloud. If there was a message for humanity it was not made public. Wrapping up this long drawn-out event, Hoagland said on Coast to Coast AM, 2/3 April 2012, "I never said Elenin was a spaceship."[84]

Other claims

Hoagland has asserted that he was the "co-creator" of the Pioneer 10 plaque along with Eric Burgess,[85][86][87] that the Saturnian moon Iapetus is an artificial world,[88] that Galileo, which burned up in Jupiter's atmosphere, caused a mysterious black spot due to its nuclear power source,[89] that the 9/11 attacks were part of a pseudo-Masonic conspiracy,[90][91] and that the Arecibo message was intentionally altered by author Carl Sagan.[92]

On December 9, 2007, Hoagland wrote that the vexatious problems NASA was then having with the “ECO” low-fuel sensors in the space shuttle main fuel tank were due to what he called “Torsion Physics”, which he claimed would never be resolved by conventional engineering.[93] On February 7, 2008, STS-122 launched successfully. In the postlaunch press conference mission managers reported that the ECO sensors had performed flawlessly. The problem had been traced to an external tank feed-through connector—and corrected using perfectly conventional engineering. The mission ended, as planned, on February 20—and was called a complete success. He also asserts that the orbital parameters of spin-stabilized satellites are influenced by an anti-gravity field in addition to the energy imparted by their launch rockets, which has been kept secret for fifty years until revealed by himself in August 2008.[94] The February 2009 collision between Iridium 33 and Kosmos 2251 was "...deliberate, it was an act of violence.", with the intent to make low earth orbit "uninhabitable", and to permit termination of the Space Shuttle program and the Hubble space telescope. He stated on March 16 and 17, 2009 during the Coast to Coast AM show that the Hubble repair mission STS-125, scheduled for May 2009, will be canceled in line with a policy allowing NASA to devote resources to more inspiring programs (it was not). In addition, NASA statements about two space-junk alerts in March 2009 were "lies." During the *Coast to Coast AM* programs on June 10 and 11, 2009, Hoagland stated that NASA is destroying evidence of life on Mars through the heating of soil samples to high

temperatures by the various rovers and landers, which has killed "Martians". During the *Coast to Coast AM* on May 21 and 22, 2009 he claimed that the Obama Administration could announce in the next few months that we have found life on Mars, and that Interplanetary warfare is being waged right now in Earth orbit, conducted by factions of a secret supra-national World Government.

On October 16/17, 2009,[95] he stated that the new Ares I-X rocket, scheduled for rollout on October 19 for launch on October 27, would never reach the launch pad. In fact, Ares arrived at pad 39B on October 20, 2009.[96]

On December 2/3, 2010,[97] he said that the Shuttle *Discovery* mission STS-133, then on the launch pad, would be the first post-Newtonian mission. He explained that the spacecraft would be powered to orbit by hyperdimensional torsion, although he did not explain what he meant by that and was not pressed by host George Noory. STS-133 was delayed by needed repairs to the external tank, but launched successfully, and conventionally, on 24 February 2011.

Hoagland is a proponent of the theory that all the planets in the solar system are warming, and rejects man-made climate change. In 2004 he co-authored a report with David Wilcock to this effect.[98]

Responses by scientists

Many scientists have responded to Hoagland's claims and assertions. Professional astronomer Phil Plait described Hoagland as a pseudoscientist and his claims as ridiculous.[99] In 2002, Ralph Greenberg, Professor of Mathematics at University of Washington, Seattle, wrote a paper asserting that the logic of Hoagland's deductions from the geometry of Cydonia Mensae is flawed[100] and says that Hoagland is not a trained scientist in any sense. The claim that the crashing of the Galileo Probe into Jupiter caused a "mysterious black spot" on the planet has since been disputed by both NASA and Dr. Plait. There is photographic evidence that a similar "black spot" was present in imagery of Jupiter taken in 1998. A second image referenced by Dr. Plait shows a dark ring which looks similar to the spot Hoagland cited.[101] In 1995 Malin Space Science Systems, NASA prime contractor for planetary imaging, published a paper critiquing claims that the 'city' at Cydonia is artificial, the claimed mathematical relationships, and — very specifically — denying any claims about concealing questionable data from the public.[102]

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Citations

External links

- Official website (http://www.enterprisemission.com)
- Richard Hoagland at Coast-to-Coast AM (http://www.coasttocoastam.com/guest/hoagland-richard-c/5605)

David Hatcher Childress

David Hatcher Childress (born 1957) is an American author and publisher of books on topics on alternative history and historical revisionism. His works cover such subjects as pre-Columbian trans-oceanic contact, Atlantis, Lemuria, Ancient Astronauts, UFOs, Nikola Tesla, the Knights Templar, lost cities and vimana aircraft.[1] Childress claims no academic credentials as a professional archaeologist nor in any other scientific field of study, having left the University of Montana after one year to travel and research subjects about which he would later write.[1]

Life and career

Born in France to American parents, and raised in Colorado and Montana, United States, Childress began travelling at 19 in pursuit of archaeological interests. He moved in 1983 to Stelle, Illinois, a community founded by New Age writer Richard Kieninger. He had been given a book by Kieninger while touring Africa.[1] Childress chronicled his explorations in the 1970s, 1980s and 1990s in his *Lost Cities and Ancient Mysteries* series of books.

Childress' first book, A Hitchhikers Guide to Africa and Arabia, was published in 1983 by Chicago Review Press. In 1984, Childress moved to Kempton, Illinois and established a publishing company named Adventures Unlimited Press, [1][2] which is a sole proprietorship. His company published his own works and then those of other authors, presenting fringe-scientific theories regarding ancient civilizations, cryptozoology, and little-known technologies. [1][3] In 1991, in Kempton, Illinois, Childress founded the *World Explorers Club*, which occasionally runs tours to places he writes about, and publishes a magazine called *World Explorer"*.[1]

Childress has appeared on NBC (*The Mysterious Origins of Man*), Fox Network (*Sightings* and *Encounters*), Discovery Channel, A&E, and The History Channel (e.g. *Ancient Aliens*), to comment on subjects such as the Bermuda Triangle, Atlantis, and UFOs. He has been involved in two lawsuits regarding publishing. One, concerning the Kennedy assassination, failed after expiry of a statute of limitations and the other, involving an unpublished master's thesis about UFOs written in 1950, was settled out of court.[1] Childress writes humorously about these suits

in his 2000 book A Hitchhiker's Guide to Armageddon.

In over 25 years of publishing, Childress' company has created nearly 200 books, many of which have been translated into foreign languages.

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- David Hatcher Childress Website (http://davidhatcherchildress.com/)